

AIKIDO

JUDO

KARATE

KENDO

BLACK BELT

MARCH 1964



The Magazine of Self-Defense

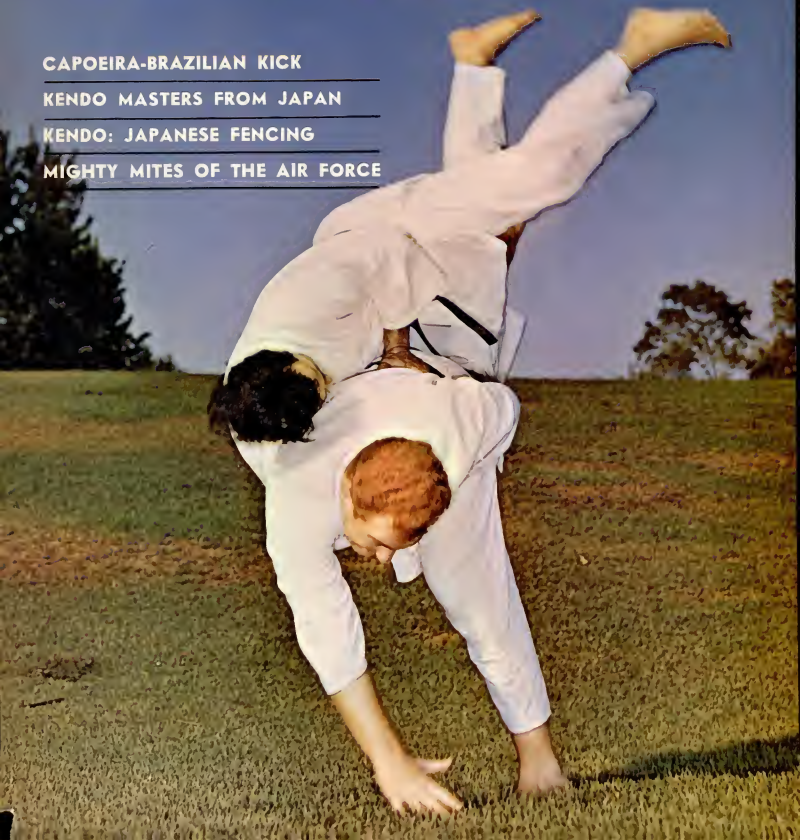
50¢

CAPOEIRA-BRAZILIAN KICK

KENDO MASTERS FROM JAPAN

KENDO: JAPANESE FENCING

MIGHTY MITES OF THE AIR FORCE



AUTHENTIC BOOKS OF THE MARTIAL ARTS

WHAT IS KARATE?

by M. Oyama

New Edition! A valuable book on Karate by an unparalleled Author-Master. An insight into this violent yet restrained art and sport. 144 pages with over 700 photographs. 10 pages in color. 8½ x 11 \$6.50



THE WAY OF KARATE

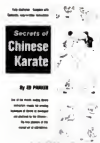
by E. Mattson

Explains the Okinawan style of Karate with emphasis on its value as a system of training, in coordinating the body with the mind. 200 pages with 500 black and white photographs. 6½ x 9¼ \$5.50

KARATE—The Art of "Empty Hand" Fighting

by H. Nishiyama and R. Brown

A complete and fully illustrated manual giving step-by-step instructions and thorough analysis of all the basic movement and techniques. More than 1000 individual illustrations explaining over 70 movements and techniques. 7½ x 10½ \$7.50



SECRETS OF CHINESE KARATE

by E. Parker

A leading Karate instructor reveals the amazing techniques as developed and practiced by the Chinese. 239 pages, complete with drawings. 6 x 9 \$5.95

KENPO KARATE

by E. Parker

This is an earlier book written by E. Parker, author of "Secrets of Chinese Karate". Approx. 6" x 9" \$6.00

THIS IS KARATE

by M. Oyama

Coming soon! New book written by the author of "What is Karate?" Approx. 320 pages with more than 4000 photos in Black and White. Expected in June 1964 Tentative \$13.50

SECRET FIGHTING ARTS OF THE WORLD

by Gilbey \$3.75

PRACTICAL KARATE, FUNDAMENTALS

by Nakayama and F. Oraeger \$2.95

THE SPORT OF JUDO

by K. Kobayashi and H. E. Sharp

Highly praised by the Kodokan of Japan. Complete with 104 pages with more than 350 photographs giving step by step Judo instructions. 8 x 11½ \$2.95



THE TECHNIQUES OF JUDO

by K. Takagaki and H. E. Sharp

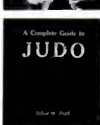
A fully illustrated and authoritative manual giving step by step explanations, practical pointers, and thorough analysis of all the most commonly used techniques or wazas of Judo. 143 pages with more than 550 illustrations. 8½ x 12" \$3.75

KODOKAN JUDO—A GUIDE TO PROFICIENCY

edited by Y. Matsumoto, T. Kawamura,

T. Osaigo and Y. Ozawa

Introductory course in Judo for the beginner and novice. Emphasis in the Arts of Throwing and the Arts of Grappling and Holding. 150 pages with 700 photos. 6¼ x 8½ \$3.25



A COMPLETE GUIDE TO JUDO

by R. W. Smith

An anthology containing some of the long-out-of-print writings of the 19th and 20th Century. This volume also contains articles on the cognate Arts of Aikido and Karate. 69 plates including illustrations of technical sequences. 6 x 8¼ \$3.95

THE MECHANICS OF JUDO

by R. G. Blanchard \$3.75

CANON OF JUDO

by K. Mifune

The author, the forest most authority of Judo in Japan, tells of the keys to mastery of Judo's technique, form and secret principles, written for the laymen and the initiated. 250 pages with 1000 photos. 7¼ x 10¼ \$11.00

THE SECRETS OF JUDO

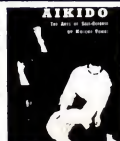
by J. Watanabe and L. Avakian

A fully illustrated text book featuring full explanations of the scientific principles of dynamics involved in performing the various major wazas. Over 250 photographs and drawings. \$3.95

AIKIDO

by K. Tohei

One of the earliest books on Aikido explaining and instructing the Art which was kept secret from the public and taught only to the Nobility Class of Japan. Introduced in the United States after World War II. 174 pp. with 177 text-photos and 35 full page photos in black and white. 7¼ x 10¼ \$7.95



WHAT IS AIKIDO?

by K. Tohei

The author of "Aikido" introduces another book to further explain the eternal truths that forms the basis of this Art. 112 pp. with over 70 illustrations. 6¼ x 8½ \$2.95

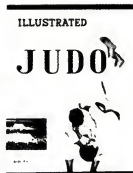
JUDO AND AIKIDO

by K. Tomiki

The fundamental principals and techniques of Judo and Aikido are explained in detail by an expert. 196 pp. with 274 photos. 7¼ x 5¼ \$3.00

ILLUSTRATED KODOKAN JUDO

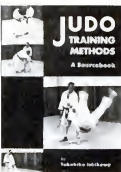
The present work will, not only serve as a guide to the novice and advanced students of Judo, but will also serve as a source of information to those Judo instructors who desire to take a comprehensive look at the formulation of the Kodokan Judo in a systematic way. 304 pages, 7" x 10", 1000 photos \$14.00



A GUIDE TO JUDO
Grappling Techniques by T. Ohashi
One of the first books in English explaining the techniques of grappling. "An advanced, highly technical guide on grappling on the floor, rather than spectacular throwing. Author, an M.D., gives expert explanations from medical and anatomical points of view." 125 pages, 5" x 7 1/2", 84 illus. \$2.50



THE HANDBOOK OF JUDO
by G. LeBell and L. Coughran
This book is as valuable for the finalist as for the beginner. It is a summary of the favorite holds and throws of a national champion, organized by topic into a practical Judo text. Written by a national AAU judo champion, Gene LeBell, and by the chairman of judo for the Southern Pacific Association of the AAU, L. C. Coughran, it presents in easy-to-follow text, illustrated with more than 380 photographs, those techniques which these winners have found to work best in actual competition. It includes the many variations and special holds which Gene LeBell has learned along the tournament trail. 186 pages, 5" x 8", 380 photos \$3.95
Paperback version of same book \$1.00



JUDO TRAINING METHODS
by T. Ishikawa and D. Draeger
Includes training methods and over 200 exercises and how they should be performed. Contains lucid discussions and illustrations of Dojo facilities and etiquette, the Judo contest, and promotion requirements, daily training routines, and sensible weight training for Judo. A valuable addition to the library of any trainer or athlete interested in conditioning for any sport. Discusses how to lose or gain weight sensibly through exercise. 326 pages, 7 1/4" x 10 1/2" Approximately, 1000 photos \$8.50



JUDO PEN SET
Judo statue (approx. 4 1/2" high) with a pen holder and a metal plate for name, etc., mounted on a wooden base. Statue available in a gold or silver finish. Wooden base available in walnut or silver black fox finish\$6.95 ea.

KARATE PEN SET
Karate statue (approx. 4 1/2" high) with a pen holder and a metal plate for name, etc., mounted on a wooden base. Statue available in gold or silver finish. Wooden base available in walnut or silver black fox finish\$6.95 ea.



JUDO AND KARATE UNIFORM BAGS

- NEW HEAVYWEIGHT CAPRA GRAINED THOROMYL MATERIAL • REMARKABLY RESISTANT TO WATER, ALCOHOL, STAINS, FLAME, GREASE, ETC. • HEAVY-DUTY ZIPPER AND WELTED GUSSET • WILL NOT SAG—REINFORCED WITH SPRING STEEL FRAME AND FLEXIBLE SIDE BARS • VINYL COVERED ROPE HANDLES • PROTECTIVE METAL DOMES ON BOTTOM • IDENTIFICATION SHIELD • RING FOR ZIPPER LOCK • COMPLETELY BLACK • 3" DIA. EMBLEM FOR JUDO OR KARATE PROVIDED • UNCONDITIONAL GUARANTEE AGAINST ANY DEFECTS IN MATERIAL OR WORKMANSHIP •

Size: Judo Bag—JSB16 (Suits to Med.)\$3.50
JSB18 (Suits to X-large)\$4.50
Karate Bag—KSB16 (All sizes).....\$3.50

Please add 10% Federal tax

MARTIAL ARTS SUPPLIES CO.

P.O. Box 8176 Los Angeles, California 90008

(PLEASE PRINT EVERYTHING)

NAME _____

ADDRESS _____

CITY _____

STATE _____

MAIL THIS HANDY ORDER FORM TODAY!

QTY.	CAT. NO.	DESCRIPTION (PLEASE PRINT)	PRICE	TOTAL

IF YOUR ORDER IS:

UP TO \$3.00 ADD 25c \$ 7.01 TO \$ 9.00 ADD 55c
\$3.01 TO \$5.00 " 35c \$ 9.01 TO \$11.00 ADD 65c
\$5.01 TO \$7.00 " 45c \$11.01 TO \$15.00 ADD 75c
OVER \$15.01 ADD 85c

This One



5TDX-96D-KAYU

Total For Merchandise

Shipping & Handling

California Residents Add

4c For Every Dollar (S. Tax)

For Special Group Rates, Please Inquire

NO C.O.D. PLEASE

Total Amount Enclosed

EDITORIAL

ARE WE PREJUDICED?

Since the publication of Black Belt Magazine, we have been witnessing a tremendous growth in the Oriental's self-defense sports and arts . . . growth in the number of participants, expansion of the various organizations, more publicity, and bigger and more tournaments held. Kendo, once a well-known art in U.S., is attempting a comeback, Jujutsu, almost extinct after the War, is trying to re-establish. Aikido, newest and least known, is slowly gaining recognition. Judo, the major self-defense sport, did receive an impetus when it was initiated into the 1964 Olympic. But its failure to be reinstated in 1968 may affect its expansion, especially among the high schools and colleges. Karate, the most spectacular art to the American, is on a 'blistering pace' to catch-up to Judo.

What's the reason for Karate's phenomenal growth? Is it easier to learn? Is it better organized?

We do not think that Karate is easier to learn. But we do realize its similarity to boxing than any other art. To learn Karate one must put just as much efforts as the others. Each kick or punch must be practiced over and over again to develop accuracy, speed, and power. Many beginners give up because they cannot keep up with the physical conditioning exercises.

We believe that the Karate organizations in U.S. are the least organized. Although the art is considered to be one of the oldest, its introduction

here is only recent. But within this short span there are at least six different types of Karate (or arts similar in nature) . . . Kempo, Gung Fu, Okinawa Te, Kong So, etc. To organize all these schools into one great unit seems impossible because all of them have their own standard *katas* (forms). But it can be done. In Hawaii there are just as many types of Karate, but all of them are affiliated under one controlling body, called the Hawaii Karate Congress. We hope someday this Congress can be expanded to include every Karate organization in the U.S.

We feel that Karate has enjoyed a phenomenal growth in U.S. because of the leaders behind the art. We find them more aggressive, more cooperative, and more understanding. Many criticize Black Belt for favoring Karate or for favoring one organization over the others. They complain that we have published more Karate articles than the other arts.

The staff of Black Belt attempts to be impartial and attempts to give equal coverage to all the arts. But sometimes this is impossible. A large number of our articles published in the past is submitted by free-lance writers. More than one-half was on Karate.

We of Black Belt will continue to carry-on its unbiased policy. And we hope to hear less complaints and more cooperation from all the organizations.



STAFF

PUBLISHER, M. UYEHARA
EDITOR, GEORGE ASAWA
MANAGING EDITOR, LOU KIMZEY
PRODUCTION MANAGER, BOB KIMZEY
FAR EAST EDITOR,
DR. GORDAN WARNER
EAST COAST EDITOR, ROBERT WELLS
ASSOCIATE EDITORS, BILL EVANS,
DR. WILLIAM C. C. HU
DICK DIMON, DR. P. J. RASCH
TECHNICAL ADVISORS:
TOKUJI HIRATA, TORAO MORI,
HIDETAKA NISHIYAMA,
EDMUND PARKER, H. E. SHARP,
ISAO TAKAHASHI,
KOICHI TOHEI, BEN TSUJI
AIR FORCE LIAISON OFFICER,
MAJOR JOHN GREGORY
ADVERTISING DIRECTOR,
EDMUND JUNG
PHOTOGRAPHY, RALPH POOLE
ART DIRECTOR, HIDEO SEI
CARTOON EDITOR, D. F. ENSLOW
CONTRIBUTING CARTOONIST,
BILL PICKWELL



Black Belt is published bi-monthly by the Black Belt, Inc., 1288 So. La Brea Ave., Los Angeles 19, California. Application to mail at second class rates pending at Los Angeles, California and at additional mailing offices. Copyright 1963 by Black Belt, Inc. Subscription Rates: \$3.00 for six issues in the United States. \$6.00 for six issues in all foreign countries. Single copy price \$.50. The publishers and editors will not be responsible for unsolicited material. Manuscripts and photographs to be accompanied by a stamped, self-addressed return envelope. Printed in U.S.A.

CHANGE OF ADDRESS—Send old address as well as new address (60 days before moving to get continuous service) to:

Black Belt, Inc.
1288 So. La Brea Ave.
Los Angeles 19, California

Do not depend on the post office to forward magazines; they are not forwarded unless you pay extra postage.

BLACK BELT

VOLUME TWO



NUMBER TWO

CONTENTS

LETTERS TO THE EDITOR.....	6
KENDO: THE ART OF JAPANESE FENCING.....	8
MIGHTY MITES OF S A C.....	14
2ND EAST COAST KARATE TOURNAMENT.....	18
CAPOEIRA, BRAZILIANS KARATE.....	22
PROMOTION LIST.....	25
DOJO BULLETIN BOARD.....	26
AIKIDO — BASIC TECHNIQUES.....	30
TANG SOO DO AT MARCH AFB.....	32
HOW TO ENJOY A SAMURAI MOVIE.....	37
MEDITATION IN AIKIDO.....	41
HOW TO DO IT: KARATE.....	44
FENCING MASTERS OF JAPAN.....	46
TOURNAMENT RESULTS.....	49
NORTH AMERICAN JUDO.....	50
BLACK BELT DIRECTORY.....	55
BOOK OF THE MONTH.....	56
BLACK BELT ROUNDTABLE.....	57
18 MARTIAL ARTS OF JAPAN.....	60

LETTERS TO THE

CHARACTER SOLIDIFIERS

Dear Sirs:

I enjoy your magazine very much. It has helped me keep in touch with Judo, even though our Muskogee-YMCA Judo Club has been discontinued.

I am very deeply interested in Judo, Aikido and Karate, not only as weapons, but also as "character solidifiers". I was very pleased with the inner quietude and self confidence I acquired during my brief exposure.

I do not think another club will be established here in Muskogee, so I am asking you for information about dojos sponsored by colleges. I have decided not to enter a college unless it does have a dojo. Do you have a list (or know where I might find one) of colleges in the midwest which sponsor Judo programs?

Thank you,
Gene Ray

Muskogee, Oklahoma

(Judo tournaments among colleges are on the increase. BLACK BELT has covered such meets in past issues. Kansas State University at Manhattan is but one of the many schools to have a strong Judo club. It is recommended that after a college is selected, an inquiry be forwarded to its Physical Ed Dept. Ed.)

* * *

A LUCKY HUBBY

We purchased one copy of your magazine BLACK BELT and since then have been unable to obtain any more anywhere in Fairbanks, Alaska.

My husband is a 1st Degree (Shodan), and it would give me great pleasure to send this to him as a surprise (tho' we live in the same house). It's so hard to keep a nice secret from such a wonderful person. Our 14 year old son is just beginning and as soon as our new baby is a few mo's old I shall start my training also.

Please let me know airmail if you are printing your magazine still, and if so I will send a check for 1 year with my husband's name, etc.

Mrs. Clarence H. Boyesson
Alaska

... TOO WONDERFUL TO MISS

I am a 14 year old student of Shotokan Karate, and in adolescence, I find the art an inspire of confidence and poise. It could be due to my youth, (but I really should give more credit to the art itself) but I find myself soaking up all of the information and news about Karate that is available to me. Then I discovered your magazine. My greatest interest remains Karate, but you made such an all-around wonderful magazine that I now read about all the martial arts with great interest. I save all of the "Black Belts" that I have bought. Suddenly "Black Belts" ceased to circulate in my area I kept thinking that it was only a momentary lapse in production. Then my instructor tells me that he got it in the mail. I thought of all the things that I had missed, (tournament news, articles, good grief!) and I would have kicked myself if it was possible. Before another day passed I sent the subscription money. (\$3.00 enclosed) I've learned my lesson, and now I'm sitting on pins and needles, waiting for the magazine to arrive. Your magazine is too wonderful to be missed for one issue. Keep up the terrific work!

David Applewhite
Brooklyn, N.Y.

* * *

A WARM RESPONSE FROM A SHERIFF

I would like to offer the thanks of the entire Sheriff's Department for your excellent article, "Watchdog for a Giant," in the current issue of Black Belt Magazine.

I enjoyed the article tremendously. So often stories about organizations such as ours tend to be extracts of statistical data, lacking interest and punch. But your fresh and stimulating approach gave it interest and impact.

My kindest regards and every best wish for continued success.

Peter J. Pitchess
Sheriff
Los Angeles 12, Calif.

A DISAPPOINTED JUDOIST

I am disappointed in BLACK BELT. There should be more issues available and on time.

I am 18 years old, a 2nd Class (Nikyu) Brown Belt in Judo and in the best of health. I am mentioning this because if I ever go to California, I will engage all the editors and your technical advisors in a free-for-all randori or else make you fellows write at least more issues.

Morton Goldstein
Mt. Vernon, N.Y.

(Who-o-a-a, Morton. With all that energy you'll probably make 10th Degree. We are remedying our shortcomings. Thank you for your patience. We hope to make BLACK BELT one of top magazine in the field of martial arts with our subscribers' help. Ed.)

* * *

A JUDOIST NEED MONEY FOR A MOVIE

Your writer is a student of Judo and also has a full working knowledge of motion picture production. I am interested in producing a motion picture feature film for theatre release. The theme of which will involve Judo along with Christian emphasis.

The reason for this letter is to ask if you would publish this letter in hope that it will bring me in contact with someone of large means, such as a Philantropist, who will sponsor the film. Locals in my city would make some investments. One Hundred Thousand Dollars (\$100,000) would be needed from the sponsor and the movie company. This is not a stock offering and could not be under Federal Laws and Regulations. However, if there be a Philantropist who could consider this loan, I will be glad to supply full details. There is chance of very good profit from the picture but, of course, the motion picture industry does involve great deal of speculation.

C. Kennon Robertson
Spartanburg, S.C.

EDITORS

CINDER BLOCK POUNDERS

Please send me the first issue of **BLACK BELT Magazine** for which I enclose \$1.00. Since you are out of issue number two, could you please send me the editorial from that issue?

In the book "Zen Combat," by Jay Gluck, there is a statement that says, "Pounding the fist against a cinder block for 'toughening' is not karate and is denounced by Oriental Karate masters." Is this true?

Would it be possible to get the autographs of all the judo-kas and karate-kas on your staff such as Hidetaka Nishiyama, Ed Parker, H. E. Sharp, etc.? I am collecting autographs of all the famous judo-kas and karate-kas. I would appreciate this favor very much.

You have a truly great magazine and I hope you keep up the good work.

A faithful reader,
Larry Bombardier
Albany 10, New York

(There are many styles of Karate; therefore different methods of training. Many styles resort to various means to toughen their hands, e.g., pounding a punching board, into a bucket of sand or pebbles, or a cinder block. There are styles or schools that deplore such training practices; they do very little toward toughening hands. Ed.)

* * *

MORE ON OKAZAKI

I was reading in the summer issue of **BLACK BELT** where Henry Okazaki defeated a heavyweight boxer, K. O. Morris, who said that he had defeated all Judo and Ju-Jitsu experts. I also read in "The King Wrestling" where Sam McVey defeated a champ by the name of Tano Matsuda in 10 seconds. Also that. Packy O'Gatty defeated Shimakada, a Judo expert, who outweighed him by 75 pounds in four seconds. Does all of this prove that boxing is superior to Judo? How about a story comparing the two? I'm sure many of the readers would enjoy such a story.

Lawrence Nance
Detroit, Mich.

Continued on Page 54

LOOKING FOR ACTION?



BLACK BELT

MAGAZINE

IS WHERE YOU'LL FIND IT!

SUBSCRIPTION RATES

	1 YEAR	2 YEARS	3 YEARS
U.S.	\$3.00	\$ 5.50	\$8.00
CANADA	\$4.00	\$ 7.50	\$11.00
FOREIGN	\$6.00	\$11.00	\$16.00

CLIP HANDY COUPON AND MAIL TODAY TO:

BLACK BELT SUBSCRIPTIONS
1288 South La Brea Ave.
Los Angeles, California 90019

NAME _____
ADDRESS _____
CITY _____ STATE _____

I would like my subscription to start

Volume _____ Number _____

by Dr. Gordon Warner



Dr. Gordon Warner, Professor of Education, Long Beach State College and Western Consultant for the Tanaka Educational Research Institute, Tokyo, Japan, has just returned from a year's sabbatical leave in Japan. A retired Lt. Col. of the Marines, he was awarded the Navy Cross for heroism in WW II and raised the first American flag on the Island of Bougainville, Solomon Islands.

Dr. Warner began his study of the martial arts when he entered the Kodansha Publishing Company Dojo in Tokyo in 1937. Master Moriji Mochida, 10th Degree (Judan), was the head of the dojo and is presently the National Treasurer of Japan.

Dr. Warner, who joined our staff as one of the 1st editors of the BLACK BELT, is the highest ranking non-Japanese in Kendo receiving his 6th Degree (Rokudan) during the 1962 All-Japan Kendo Federation Annual examination in Fukuoka City, Kyushu, Japan. He also holds a 3rd Degree (Sandan) in Iai (Yamato Ryu) and he has taken his examination in Eishin Hasegawa Ryu.

KENDO: THE ART OF JAPANESE FENCING





Inside the old Kodokan, Tokyo (Judo Hqs.) where instructors from various dojos used to meet for early

Sunday morning training sessions. Kendoist (1) has assumed a Left Stance (Hidari Jodan) as he advances.



From a way of violence and a need for self-preservation . . . the way of the sword . . . developed a code of ethics which was to have a profound influence upon an entire nation.

The long wait was swiftly approaching its climax. Both swordsmen, unafraid, knew that the inevitable end was near.

They had fought long and savagely. The sands of Ganryuzima showed evidence of this great struggle. The swordsmen had fought mustering all their skill and every tactics acquired through years of self-denial and hard training. The lives of men who had fallen before their swords had paved a bloody path for this last and fateful encounter.

A slight chilling breeze blowing in from the Strait of Kanmon went unnoticed as perspiration dampened the foreheads of both men.

At the water's edge the boatman who had ferried Musashi Miyamoto to this lonely island nervously awaited the outcome. Little did he realize that he was to witness one of the greatest display of swordsmanship in the history of Japan. While on a knoll overlooking the beach Kojiro Sasaki's lord and retainers grimly waited and watched the duel. A mortal duel to determine who was the greatest swordsman of Japan.

As Musashi raised his bokken (wooden sword) which he had fashioned out of an oar, Kojiro saw his opening. With a smile of confidence he lowered his sword for his famed "Tsubamegaeshi" (the Swallow Stroke) from which there was no escape.

Kojiro's sword flashed with blinding speed. Musashi leaped to unbelievable height and landed with two swords extended in the Niten Style. A smile flickered across the face of Kojiro as he saw the



Kendo kata with a bokken as demonstrated by Master Shotaro Nemoto, 8th Degree (Hachidan) in Kendo and Iai. Use of such weapon during training resulted in many casualties among students; this led to the development of the shinai.



Students lined up for calisthenics before training sessions. Note the head towels draped over protective equipment and fencing shinai lined in the foreground.

severed headband and blood oozing from Musashi's forehead.

Both swordsmen stood, immovable, facing one another as if suspended in time and space for a brief period of immortality. The smile froze on Kojiro's face as he slowly pitched forward upon the disturbed sands.

The way of the sword, Kendo, has its origin embedded in the antiquities of Japanese history. The weapon of survival with its multitudes of styles as perfected by the Japanese samurai (warriors) such as Musashi and Kojiro has left its impact and evolved into one of the most interesting and fastest action sports in modern times. The word "Kendo" when written in Kanji (Chinese form of writing adopted by the Japanese in the 5th Century) is made up of two ideograms:

(ken, meaning the sword) and (do, the way or philosophy).

Most Japanese historians are in agreement on many aspects of Kendo as contained in the *Kojiki* (Stories of Ancient Japan) which covers the period of Japanese history from mythological ages to the reign of Emperor Suiko (593-628) and in *Nihon-shoki* (720 A.D.) pertaining to period up to the reign of Emperor Jito (686-697). It is generally conceded that Iyenaō Yamashironokame Iishino (known later as Choisai Iishino) opened one of the first schools of fencing. It was called the Shinto Ryu.

The development of Kendo from a crude form of combat began some 1600 years ago. The use of a solid wooden sword (bokken) and the establishment of the art of Tachikaki (the attack or the drawing of sword technique) is recorded about 400 A.D. Kendo developed to one of individual art of swordsmanship during the Taika Restoration (646 A.D.) This form continued until the later part of the Heian Period (794 to 1191 A.D.).

In order to comprehend the evolution of Kendo, one must study the rise to power of the samurai, the warrior-knights of Japan. The rise of the samurai class in 1067 A.D. herald the beginning of various styles or schools (ryu's) in sword techniques.

Before the Heian Period the samurai wore his sword suspended from sash-like belt (obi) by two strings with the cutting edge of the blade toward the ground. However, at the turn of the 10th century the long sword was worn on the left side by tucking it through the obi with the cutting edge upward. This facilitated a "quick draw" in which the sword was withdrawn with cutting edge toward the enemy with minimum effort. It was not until later that a short sword was worn tucked in the obi with the long sword.

During the Nara Era (650-793 A.D.) Tachikaki was replaced by a new form of combat, the Tachiuchi (duel). This form was comparable to the European combat-of-arms. The various styles of fencing underwent a slow transition for many

years but began to exert itself during the latter part of the Heian Era to the Kamakura Period (1192 to 1336 A.D.)

The rise of the samurai into the Japanese historical picture developed slowly; it began soon after the capitol was moved from Nara to Kyoto (794 A.D.). As the defects in the system of the centralized government began to assert themselves, discords with the rural administration began to plague the central authorities. As the land owners in rural communities were forced to maintain armed forces to insure the safety of their possessions, the groundwork for the entrance of the samurai was laid.

The samurai, who arose from families of influential persons, local chieftians, or servants of government officials or nobles, began to exert a greater influence in the rural estates of the noblemen. The aristocrats now enjoying the peace and ease of metropolitan life in Kyoto, the new capitol, were indifferent and failed to remedy this dangerous trend. The class who was to gain power in the following periods arose from those who had served the aristocracy during the peaceful Nara and Heian periods... the samurai.

However, it was during this transition that the art of Kendo developed. Opportunities offered to master swordsmen spurred samurai to seek skillful Kendo teachers in order to perfect their fencing or sword techniques. As a master swordsman a samurai could set up a fencing school subsidized by a lord of a clan.

For the next 200 years and until the Ashikaga Era (1337 - 1573 A.D.) the art of fencing underwent very little change. However, during Ashikaga Era many fencing schools flourished and the popularity of Kendo was, again, on the rise. Fencing schools (dojos) founded by exceptionally strong and skillful swordsmen produced various styles of Kendo. The most famous of these were the fencing schools of Nagahide Chujo (1380), Bunguro Hukida (1437), Choisai Iizasa (1488) and In-Ei (1521), a renown spearman as well as a swordsman.

During practices zealous students with desire to display their skill before his teacher would be carried away with such enthusiasm that he would challenge anyone in the gym. Such actions often led to serious injuries and in some cases... death.

Contests where contacts were made, i.e., with a wooden sword (bokken), etc., distressed the famed Iko Aisu (1452-1538 A.D.). During his meditations at Udo Shrine in Miyazaki Prefecture, the inspired Aisu devised a new method of defense techniques. His school, established in 1488 and called the Aisu-Kuge School of Swordsmanship, was to have a profound influence on the Yagyu Clan, the most distinguished swordsmen of the later years.

During the later part of the Ashikaga Era, Kendo as a martial art stagnated. However, during this period Kata-kenjitsu (where two fencers faced



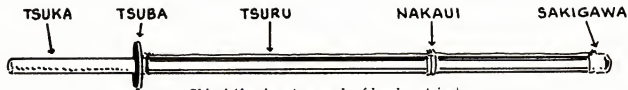
A defense against a blow to the MEN (head). This early morning practice is being conducted on the shore of Shimoda Bay. It was here that the 1st American envoy to Japan, Townsend Harris, landed.



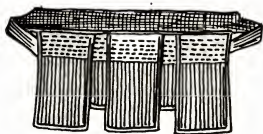
Attack points are scored during a match between the visiting masters from Japan.



Age is not a deterrent to participation in Kendo. The boy above practices with his instructor at this renown dojo in Prefecture of Mito, Japan.



Shinai (fencing stave made of bamboo strips)



Tare (waist band)



Do (chest armor)



Kote (Wrist guard or gauntlet)



The Main Attack Points of Kendo

one another and practiced with a wooden sword) was developed. Stress was placed upon form and motion; personal contact was restricted. The Kata-kenjitsu techniques required skill and the mastering of many movements with little thought given to realistic value of contact.

The interest in action and actual contact with wooden sword was renewed during the Nobunaga (1568-1582 A.D.) and the Hideyoshi (1582-1598 A.D.) periods. This, again, resulted in serious injuries and even deaths to the participants during practice sessions.

In order to minimize serious injuries among fencers during practice matches, Chuzo Nakanishi (1750) of Edo (as Tokyo was called in ancient times) invented a stave (*shinai*) made with four sections of bamboo. Each section was fitted so all dangerous edges and splinters were eliminated. This original *shinai* was to undergo very little change and is basically similar to the fencing *shinai* of today.

Even with the introduction of this *shinai*, Nakanishi required all students to wear protective equipment. Rules and regulation on fencing etiquette were established. The style of Kata-kenjitsu was replaced by Kenjutsu or Kengaki (sword action).

The fencing skirt (*hakama*) and a heavy jacket (*kekogei*) was adopted as the standard wearing apparel. The first protective equipment to be worn outside of the *hakama* was the waist band (*tare*) which fits snugly around the waist to protect the hips from any blow which might miss the center protective armor. The *tare* has five pendants hanging down about 12 inches in length.

Next the chest armor (*do*... pronounced as dough) was worn for the protection of the chest. The *do* was held in place by crossing the cords at the back and tying ends to the loops on each side of the armor at the front. A cord at the base of the *do* prevents the armor from sliding forward.

Later the face and head protector (*men*) was devised so that additional action could be added to Kendo. Before a fencer places the *men* on his head he generally wraps a towel over his head to prevent perspiration from running into his eyes.

The next protective equipment developed was the wrist guard (*Kote*). A decisive blow was considered to be to the right wrist since the right hand holds the sword. The *kote* with its padded cotton reinforcing was designed to protect the joints against the powerful blows struck at the wrist.

After a kendoist has secured his equipment he

must stand, place his shinai in his left hand and bow as he enters the training gym. If there is an opponent who wish to fence with him, both must face the head instructor and present themselves with a slight bow. When both participants are ready, they must face each other, acknowledging with another slight bow. They must take six steps directly toward each other, then together in unison, slowly lower to a squatting position while drawing the fencing shinai in front. When the contestants rise together or at a command, the match is on. This procedure must be repeated after each practice session and as in ancient times, it is still a standard procedure practiced in the fencing schools throughout the world.

Various point systems were developed for the sport of Kendo; they are as follows: *Kote* (wrist), *Men* (Migi-Men, right side of head; Men, top of head; and Hidari-Men, left side of head), *Do* (waist), and the *Tsuki* (throat). Each strike or cut must be called out at the same time that they are made. In other words, as the kendoist strikes the opponent, he must instantaneously call out the point as he hits. This not only develops the physical but full mental coordination.

The ready stance (*Kamae*) is extremely important to master in Kendo. It is from this basic position that all movements originate. When the *Kamae* of a kendoist is so perfect, it is almost impossible to find an opening. There are instances when a match of three points ends without a point being scored because of the skill of an opponent.

Chudan Kamae, one of the basic position or stance, must be mastered first. Foot work is vital in Kendo. The right foot is always forward with the left foot in a heel-up propelling position. The right foot and the right hand always lead together.

The stave (*shinai*) is held by the right hand at a point one to two inches from the guard (*tsuba*). The left hand firmly grasps the end of the shinai

(Continued on page 64)



Kendoist with his fencing shinai and protective equipment; the equipment is worn over the hakama (shirt) and Kekogae (jacket). The head towel lying in the foreground is wrapped around the forehead before the head protector is worn.

MIGHTY MITES OF S A C



**"It's Amazing The Effect Judo Has Both Physically and Psychologically ...
General Curtis E. LeMay**

At March Air Force Base, S/Sgt. Leonard M. Shull has taken unusual interest in the junior group. He received his instructor training in Japan in 1959 and 1960. He is Fifteenth Air Force champion in the 160# division. He holds classes weekly with some 20 boys, ages 8 to 15, sons of military personnel stationed at March. Shull's boys are undefeated in Southern California competition in the past three years. October 7 at Riverside, the team defeated Riverside in seven out of nine events.

SAC regularly sends personnel to Tokyo for instructor training. Following SAC's lead, the art of Judo greatly expanded in the United States as a competitive sport. SAC and other military organizations hold annual competitions.

The AAU has ratings. The present holders of the AAU heavyweight and 160# championships are in Fifteenth Air Force. Heavyweight champion (past three years) is S/Sgt. George Harris, 5th Bomb Wing, Travis AFB, Calif. The 160# AAU Champion (past two years) is Toshiyuki Seino, A/2C at Davis-Monthan AFB in Arizona.

Judo is emphasized now by the USAF, which supports competition, through USAF Judo Association located at Offutt AFB, Nebr.

Participants are encouraged to affiliate with the US monitoring group styled Nanka Judo Association in Los Angeles. Through supervision they insure that only certified instructors using proper facilities are listed. The sport thus watches out for safety and proper development of skills.



Doing like their daddies do, Scott Brown (on top) and Bryan Emert compete in the Junior Judo Competition held at Barksdale AFB, La., last July. One of the by-products of SAC's Judo expansion has been the participation of dependents, regardless of age or sex, in this healthy sport.



In commenting on the importance of the marital arts, Gen. LeMay said:

"This Judo idea started out in my SAC days when we found the crews needed something to unwind them after 36 tense hours of flying.

"So I introduced Judo as a relaxer. I've got a Back Belt, but I think it's mostly honorary. I wouldn't like to tangle with a real Black Belter.

"It's amazing the effect Judo has both physically and psychologically. It's a tremendous builder of self-confidence. And you can get just as much exercise as you want."



Typical group of Junior Judo pupils of SSgt. Leonard M. Shull at March Air Force Base, California. (1 to r, standing) Mike Paluzzilli, David Harris 13, Mike Soccio 14, Jim Weatherall 15, SSgt. Shull, instructor, Bob Johnson 14, Lawrence Cole 13, Larry Bryan 12, Allen Freeman 13. (1 to r, kneeling rear row) Jay Kaseman 12, Lance Leris 9, John Bowley Jr. 10, James Gallagher Jr. 9, Robert Babcock 8. (1 to r, kneeling front row) Jeff Kaseman 12, Tim Kaseman 8, John Riddle 8. (Note: Jay and Jeff Kaseman are twins).



Junior judoists at MacDill AFB, Fla., demonstrate Ukemi for their "civilian" buddies from Orlando, Fla. The youngsters, all dependents of SAC airmen, are taught the basic techniques of the sport by base Judo experts during evening classes.

During practice by Junior Judo pupils at March Air Force Base, 8-year old Tim Kaseman throws 15-year old Jim Weatherall.



HOW TO DO IT:

JUDO

Okuri Ashi Harai (Follow Foot Sweep)



Fig. 1. Hold opponent's *gi* near his right elbow with your left hand. With your right hand grab opponent's lapel by his left shoulder.



Fig. 2. As opponent steps sideways with his left foot, you follow suit with your right foot.



Fig. 3. After your opponent has stepped sideways with his left foot, he's natural reaction is to step likewise with his right foot. At this point you must sweep his right foot towards his left, sweeping both feet from under him. Simultaneously pull his right elbow in and lift his right shoulder up.



Fig. 4. As his feet leave the mat, turn his body like a large wheel with your arms.

HOW TO DO IT: **JUDO**

O Soto Gari (Major Outer Reap)



Fig. 1. Drag your left foot close and slightly to the outside of the opponent's right foot and keep your knee slightly bended. Break his posture by pulling his right elbow downward and toward you, and by pushing his neck with your right arm.

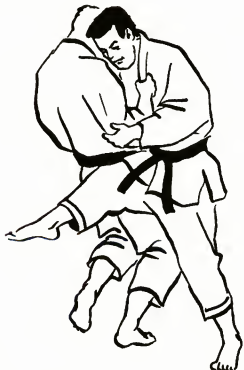


Fig. 2. As his posture is broken, move quickly with your right hip and leg forward.



Fig. 3. Throw him by sweeping his right leg forward with the back of your right leg.

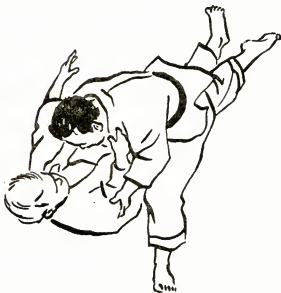


Fig. 4. As you sweep your leg, drive your head toward the mat and lift your leg up until you're in a straight line.

**The Former Weight-lifter Moved Through His Opponents
With Precision, But He Was Not Able To Mow Them Down...**

2nd EAST COAST KARATE CHAMPIONSHIPS



More than 3,000 New Yorkers packed the Manhattan Center on October 13th to see Black Belter Jules Paulin of the Philadelphia Karate Club retain his East Coast Karate championship. The 27-year-old Paulin, three-time Pennsylvania State champ and last year's champion of the All-America Karate Federation, will represent the east coast at the All-American championship in San Francisco later this year.

The former weight-lifter moved through his oponents with precision, but he was not able to mow them down as he had when he won the East Coast title last year. The opposition was tough and determined — and too good — for anyone to breeze through to the top.

Besides — it was not revealed until after the tournament — Paulin had entered the competition with a local anesthetic numbing the pain of a chronic slipped disc; however, as the semi-final matches began the drug wore off. The champion with pain in his back fought the toughest matches of the day with only a slight stiffness.

The tournament had been widely advertised and the crowd was a regular big city sports crowd rather than the customary small band of aficionados. For many it was their first glimpse of Karate and they responded with enthusiasm and pleasure. When Master Hidetaka Nishiyama from the west coast, and later Master Teruyuki Okazaki of the Philadelphia Karate Club, demonstrated self-defense techniques against knives and surprise attacks, the crowd gave them wild, standing ovations, and kept up the applause until they got encores. As Master Nishiyama performed his favorite kata, Unsu, and as Master Okazaki and Hiroshi Orito performed their favorite katas, the crowd "Aaahed" in appreciation and broke into spontaneous clapping. Though many had never seen anything like them, they responded to the katas of the masters as things of beauty. Master Nishiyama in particular seemed surprised and affected by the clamorous applause for his self-defense demonstration, and when he was finally prevailed on for an encore his kata was full of an intensity, a slow rhythm and a deadly grace that raised his martial "art" to a real art of expression.

The quality of the contestants' forms had noticeably improved since last year and the technique they displayed was some of the best yet seen in this part of the country. The freestyle fighting (**Kumite**) during the tournament was fast and aggressive without becoming clumsy. The referees and judges were hard to please, and when the points were scored they were clean and decisive.

The forms demonstrated in the **kata** competition were in almost every case sharp, graceful and full of power. For the first time in this reporter's local experience, American Karate men began to resemble the style and authority of their Japanese counterparts.

The "villian" of the day, elected by the unanimous boos of the crowd, was Robert McNeill of the Philadelphia Karate Club. McNeill, a massive bull of a Brown Belt, was surprisingly fast and deceptive, but his style consisted of driving in against the opposition with his chest and pummeling with his heavy fists. Apparently his opponents were not used to Karate at such close range. In any case he played like he was wearing a suit of Kendo armor, and for a while he got away with it.

At one point Black Belt James Nye accidentally connected with a punch to McNeill's jaw. There was no score — points were given only for "well-focused" punches pulled short — but it left McNeill a little stunned. When his head cleared he glowered at Nye and paced savagely, and when the word was given to resume he charged. It looked for a while like one of those childish losses of self control that have defaced other Karate tournaments here, but apparently it was just psychological warfare. Nye, amused, gently tapped McNeill's huge jaw to mock him. But McNeill won the match with a half-point, and Nye was no longer amused.

Black Belt Curt Blackwood of the New York Karate Club stalked his opponents throughout the afternoon with a rolling dip of the shoulder, very much like the calypso dances of his native West Indies. The movement was effective; Blackwood fought his way into the final match against Paulin, and placed second in the kumite competition.

Black Belt Leslie Safar of Philadelphia also showed outstanding technique. Small and quick, he would play a waiting game, sizing up his opponents, then finishing them with flurries of apparently deadly accuracy. He scored one of the more spectacular points of the day against the much taller Robert Shapoff. Shapoff played with a leading left foot, and after a few tries Safar knocked the foot out with a sweeping kick to the ankle. Shapoff went down so hard and so fast that Safar would have gotten a full point and a round of applause in any Judo contest. He was on top of the prostrate Shapoff with a series of pile-driving punches to win the match.

There were two parallel sets of eliminations. After Blackwood defeated Safar to become the Red Team champion, Paulin and Bull McNeill took the stage to settle the matter for the White. This was the match the crowd was waiting for. Could McNeill smash his way to the top? Could the smaller champion stand up to him? Each had his thousands cheering.

Unknown to the audience, though, McNeill was Paulin's student. He knew the champion's techniques, but apparently had found in practice that he couldn't bull his teacher down. He played Paulin at a distance, and Paulin, realizing the anesthetic in his back was wearing off, faced him stiff and cautious.

The first match went to a three-minute draw. The second was also indecisive until, near the end, Paulin scored a half-point with his favorite technique, a left front kick up the middle. When time ran out Paulin was still a half point ahead and the judges gave him the match.

In the final match the auditorium was tensely silent as Paulin, standing straight, was stalked round and round by the cat-like Blackwood. Unlike the other matches, this was to be decided by two points.

Paulin struck first, with a front kick up the middle for a full point. Shortly afterward the two clashed again, and as they broke Paulin tripped and fell awkwardly on his back. But Blackwood was leaning to the rear and could not get in in time to take advantage.

It began to look like Paulin had already passed his toughest competitor in McNeill and had the tournament in his pocket. But in a close exchange



The overall champion of the meet, Jules Paulin of the Philadelphia Karate Club took 1st place in both KUMITE (sparring) and KATA (form) competition. He won the same three trophies at last year's East Coast Championships and went on to win the 1962 All-America Karate Tournament at Los Angeles. Paulin is also three-time Pennsylvania State Karate Champ.

the aggressive Blackwood fired a punch into the solar plexus and evened the match one-all.

The two circled again, each alert, each watching for the final point. As they passed the footlights at stage center they both attacked simultaneously. In the vigorous exchange Paulin's left foot ripped up again to the belly, and referee Nishiyama called "Ippon!" Paulin, the champion, had really earned his trophy, and the crowd gave him a champion's ovation.

Jules Paulin also took the kata trophy, winning 42½ points with a Bassai Dai kata. He



Some of the teams assembled for pre-tournament ceremony.



Jules Paulin of the Philadelphia Karate Club receives certificate and trophy from James McDonnell, President of the Tournament, Vice-Chairman of the American Wrestling Foundation and former Deputy Chief Inspector of the New York City Police Department.



Brown Belts Abner Smith (l) of the Philadelphia Karate Club and Fred Martinez in free sparring competitions.

went through the formal dance-like movements with a grace and power not usually exhibited by any but the higher-ranking Japanese. Leslie Safar impressed the judges by picking the **kata Hangetsu**, one not on the program, and doing it with such authority that he was awarded 41½ points by the judges, who included Masters Nishiyama, Okazaki and Arito. Curt Blackwood took third with a 38½ point **Bassai Dai**. James Ambrose got 38 points with a **Heian Ni-Dan kata**, and White Belt David Ost earned 37½ points with a **Tekki Shodan**, outpointing many



Champions with their trophies. Jules Paulin (c) of the Philadelphia Karate Club placed 1st in both KATA (form) and KUMITE (sparring) competitions to the overall championship. Robert McNeill (l) of Philadelphia placed 3rd in KUMITE and was awarded a Sony transistor radio for his display of the best fighting spirit of the day. Curt Blackwood (r) of the New York Karate Club placed 2nd in KUMITE and 3rd in KATA competitions. Not shown is Leslie Safar of Philadelphia, 2nd in KATA and 3rd place tie in KUMITE. Paulin also received a Konica camera for his overall victory.

other contestants well ahead of him in rank.

At tournament's end Paulin was awarded first-place trophies for kumite and kata competition, and the trophy and Konica camera for the overall championship. Second and third place kata trophies went to Safar and Blackwood, and Blackwood took the second plate trophy for kumite. Safar and McNeill shared trophies for third place in kumite competition, and McNeill was awarded a Sony transistor radio.

The tournament was conducted under the rules and auspices of the Japan Karate Assoc. □

CAPOEIRA, BRAZILIANS KARATE



The Players
would jump,
weave, gambol,
trip, and
kick their
opponents, then
avoid retaliation
by slithering
on the ground
like serpents.

Demonstrating knowledge
of body leverage,
Master Pastinha
prepares to throw his
opponent off balance.

Some 400 years ago in Angola, on the west coast of Africa, a form of combat practiced by the natives was beginning to take shape in what we would today call a martial art.

Four centuries later, thanks to a mutual tie with Portugal which Angola shares with Brazil, Capoeira is practiced in that South American nation. It is no longer the savage method of self-defense which originated in the dark continent, however. And thereby hangs a tale.

In the days of the great plantations, the owners took a dim view of the capability for mayhem which the natives possessed. Practitioners of Capoeira suffered great persecution at the hands of the owner-dominated police.

In order to avoid this persecution, the Capoeiristas began to camouflage their "sport" by turning it into a weird dance, consisting of pantomime, music, and dances. Capoeira ceased to be a matter of violence and death, and became an amusement. It became the custom to remark that "the natives are playing Angola style."

Even the plantation foremen would applaud the "performances" as the "players" would jump, weave, gambol, trip, and kick their opponents, then avoid retaliation by slithering on the ground like serpents.

So in spite of early difficulties, Capoeira caught on. Legendary names appeared — invincible fighters, men with flesh impenetrable by knife or bullet; men under contract to the devil; men with charms against the most powerful of enemies; men who could liberate themselves from any kind of a trap.

INSTRUMENTS OF CAPOEIRA

The *Berimbau* (a kind of jews harp) can be divided into two types: The *Berimbau de boca*, and the *Berimbau de barriga*. The *Berimbau de boca* was used by the old Angolians, hence, it used to be said that it came originally from Angola. This, however, is contested by some students of the subject. It consists of a bow that tightens a cord of "timbo" (a kind of vine). The resonating chamber is the mouth of the player. The cord is made to vibrate by striking it with a knife.

The *Berimbau de barriga* is the most usual type. It is formed by a piece of wood called "the pigeon" which maintains tension in a steel wire. The resonator is a small gourd attached to the wire by a string. The wire produces a sound which is modulated by a copper coin, while the mouth of the gourd is placed at varying distances from the abdomen of the player.

The *Berimbau* has many quivering vibrations which are marvelously adapted to the reproduction in sound of the swaying of hips and the feline jumping of the Capoeiristas. Independently of this, it lends a melancholy note to the singing of "Lundus" which accompany the movements of the game of Capoeira.

According to Oneyda Alvarenga, the music of the *Berimbau* is a "force activating the energies of two combatants, and in such manner the music ties itself to the game so that the latter is entirely dependent upon it, and is regulated by it." So, the ardor of the battle grows in accordance with the *crescendo* or *ralentando* of the music.

The other instrument which accompanied the evolution of the Capoeira is the *caxixi*. It consists of a round bamboo basket with dried seeds inside. The orifice is covered with dried gourd skin. It acts as an accompaniment to the *Berimbau*. Each time the wire resounds, it is accompanied by the rattle of the dried seeds.

The third instrument which frequently accompanies the game of Capoeira is the "reco-reco." It is a large segment of bamboo, in which have been made innumerable lateral incisions for the escape of the air, which is caused to vibrate by a piece of cane which is scraped across the incisions in the side of the bamboo, thus producing the characteristic sounds.

Finally, we must consider the *Pandeiro*. It is a regional instrument, used not only to accompany the Capoeira, but also to mark the shaking rhythm of our sambas. Its shape is well known — the circle of quince wood, the goatskin top, and the jingles of Flemish tin. Certain societies of Capoeira use *agogô*.



As his opponent drops to the floor to avoid his attack, Capoeira Master *Vincente Ferreira Pastinha* of Brazil aims kick. Stylized maneuver is dance-like in its execution.

TUNES OF THE BERIMBAU

The Berimbau is used by the accompanists of the Capoeira to produce definite and resolute tunes which modulate the rhythms of the game. The most important are the following:

- Sao Bento Grande* - the light game
- Sao Bento Pequeno* - Samba of the Capoeira
- Banquela* - The Knife Game - lively, animated
- Santa Maria* - The Measured Game
- Ave Maria* - The Capoeira Hymn
- Amazonas* - The Middle Game
- Iuna* - The Creeping Game



From his defensive position, the 74-year-old Master *Pastinha* counterattacks.

Cavalaria

- A signal denouncing the proximity of strangers

Angolinha

Samba de Angola

In view of what we tell, it is easy to understand the character of the game of Capoeira.

At the sound of the music of *Sao Bento Pequeno* the combat is transfigured into the clashing of the Samba.

The good masters of Capoeira, in order to give a demonstration of singular ability in this game, after blows and counterblows, much whirling in the space left by the tangle of arms and legs, end the battle without showing a single spot or stain on their Sunday clothes.

The old masters, such as I, are capable of similar feats. At my age, 74, I also perform with my pupils. I would like to give exhibitions in any part of the world.

As a Brazilian, I am proud of this friendly country, which may wish to give me an opportunity to exhibit myself and my pupils there, in order to show our American brothers the possibilities of a personal defense against an enemy - An adversary or several adversaries, without the necessity of using firearms or knives.

On the contrary, the Capoeirista, meeting his adversary armed with a weapon, has the possibility by means of the lightness and quickness of Capoeira, to disarm his opponent by taking his weapon from him; or, if it is not possible to take the weapon, to vanquish him by tripping and throwing the armed adversary to the ground.

Even though the Capoeirista may be physically inferior to his opponent, a good Capoeirista has no fear of him, be he of superior physique, be he a younger man, or be he armed tooth and nail.

In case it may not be possible for me to demonstrate Capoeira in America, I shall be proud if your people may have an opportunity to come to our land of Brazil - to live at Salvador-Bahia - to know intimately this game, this personal defense, which is the Capoeira, substituting well for any weapon, physical force, or age, for self-defense. □



This section is devoted entirely to promotion in ranks of the various organizations throughout the world. Any group or groups interested are requested to submit all promotion lists, preferably with group photos, properly identified with names and ranks, to: Editor, Black Belt Magazine, 1288 S. La Brea, Los Angeles 19, California.

PROMOTIONS

KENDO

1963 promotional meet of the Kendo Federation of United States held Sept. 13, 1963 at the Pasadena Cultural Center Hall, 505 Cypress Ave., Pasadena, California. The meet was held in conjunction with the visit of the top ranking Kendo masters from Japan.

The promotion was held for the rank of 2nd Degree (Nidan) and up; they are as follows:

2nd Degree (Nidan): Shugi Asari, Yorouchi Asari, Dr. Vance Hall, G. Jones, Minoru Kusuya, Gene Stormer, Norito Takamoto.

3rd Degree (Sandan): Michiro Murakami, Tadashi Shima, Nobutsugu Tokuno.

4th Degree (Yodan): Sumuo Kawashima, Sado Kubo, Pat Morosaka.

5th Degree (Godan): Saburo Akuni, Gene Eto.

5th Degree (Godan), Ren-shi: Tokuji Masuda, Suichi Obata, Tadashi Onami, Hiroji Kamimura, Sugio Kawaguchi.

6th Degree (Rokudan), Ren-shi: Tadao Amamiya, Hisashi Higuchi, Haruo Kagawa, Hiroki Miyahara, Jiihi Soejima.

6th Degree (Rokudan), Kyo-shi: Akiyo Hara, Yutaka Fukunaga, Keigo Miura, Masami Otsubo, Masaharu Shimoda, Yoshinobu Takeguchi, Larry Iwao Yonemoto, Dr. Gordan Warner.

7th Degree (Shichidan): Hiroji Miyahara, Torataro Nakabara, Yutaka Kubota.

8th Degree (Hachidan), Han-shi: Torao Mori.

JUDO

Yudanshakai (JBBF), Los Angeles, California — Oct. 12, 1963.

Sandan (3rd degree): Bob Hutchins, San Diego.

Shodan (1st degree): Jun Shimoji of Pasadena, Hiroshi Kuwabara of Sawtelle, Terry Karmann of San Diego.

Ikkyu (1st kyu): T. Okimoto of Venice, Ernie Imoto of San Fernando, Bill Jackson of ELA, Orrin Collier of San Diego.

Nikyu (2nd kyu): Jim Yokotake, Gerald Bryan, Tadashi Kano, Bob Minami of Sawtelle; Ken Shimizu, Terry Kunihiro of Hollywood; Patrick Smith, Katsuji Nerio, Mike Smith, Gray Bromleage of Orange

County; Hortiz Eamperio, Peter Alber of San Diego; Richard Kenis, Kenneth Cool of Jundokan; Robert Kuroda, Jack Duger of Seinan; Al Owens of Sendai; Sanford Otsuji of Venice; Charles Fuerth of Lakewood; Sanford Remington of Gardena; Jim Osborn of Long Beach Naval Station; and Bill Wagner.

Renmei, San Gabriel, Calif. — Sept. 28, 1963.

Godan (5th degree): Gene LeBell, Kiyoshi Sakimoto, Kenzo Nakawatase, Tokuo Ota.

Sandan (3rd degree): Ed Inouye, T. Naritoku.

Nidan (2nd degree): Ben Smith, James Wedner, Robert Fields.

Shodan (1st degree): Joe Vilota, Dennis Fukumoto, Walter David, Jim Sondese, Bruce Brighton, J. Hagio.

Ikkyu (1st kyu): Jack Wilson.

Nikyu (2nd kyu): Elliot Fukumoto.

KARATE

All America Karate Federation, Los Angeles, Calif. — Oct. 6, 1963.

Shodan (1st degree): Henry Kong. Sanyu (3rd kyu): Harry Kresse, Frank Smith, Bill Malpezzi, David Tamashiro.

Yonkyu (4th kyu): Akira Kadowaki, Rei Fujikawa.

Gokyu (5th kyu): Elaine Shinagawa, Benjamin Tabon, Lucine Martin, Bill White-law, Robert Towns, James Fawcett, Marvin Takaki, James Alkair, Walter Boberg, Jim Graham.

Rokyu (6th kyu): Fred Zufryden, James Saiki, James Masatsugu, Elaine Ogawa, Vincent Hozier, Steve O'Reilly, Paul Jackson.

Shichikyu (7th kyu): Gerhard Gohler, Shoichi Yamamoto, Hugh Mangum, Donald Cass Jr., Rey Ochao, Robert Ferrall, Brian Matravers, David Ali, John Saxon, Fred Hudgins, Roger Duerrstein, Ralph Norris, Raymond Pineda, Tom Miya, Leonard Sapiro, John Boyer.

AIKIDO

Tokyo Aiki-kai Headquarters, Camp Zama, Japan.



Sitting left to right: Joe Ike-shodan (1st degree), Fred Yanagihara-shodan (1st degree), Bob Foler-ikkyu (1st class), Earl Becker-sankyu (3rd class), Jenether Cephas-sankyu (3rd class); Center row left to right: Vincent Falcone-sankyu (3rd class), Mitsuo Ikeda-sankyu (3rd class),

Ray Miller-sankyu (3rd class) and Jerry Smith-yonkyu (4th class); back row: Aikido instructors Tadahiro Ishibashi and Masaru Kurihara.

U.S. Army Photo by SP 5 John W. Tucklish

DOJO

Bulletin Board



Nishiyama Heads All America Karate Federation

By Bill Evans

Los Angeles, Calif.—Master Hidetake Nishiyama has recently moved his Karate School to a new Los Angeles location. This new school will be the headquarters for the All American Karate Federation, serving all of North America. Nishiyama is personally supervising the entire federation.

Upon Nishiyama's move, Tsutomu Oshima assumes the role of chief instructor of the California Karate Association at the former address.

Add New Weapon to U.N. Arsenal, Japanese Yawara

Kashu Mainichi

United Nations — Two types of stick fighting, one with a Japanese flavor, have been added to the weaponry of the U. N. security guard force which does not carry pistols.

Clarifying a description of the new techniques furnished by a U. N. official, the security force instructor said one type with 30-inch long batons is modeled chiefly on a system for crowd control used by the New York City Police Department.

The Japanese type of stick fighting is yawara named for the

instruments used by the guards. This is a stick about eight inches long and six inches wide that makes them an effective punching weapon.

Picked squads of the U. N. Security Force of 176 recently completed a year of training in stick fighting.

The squads, trained by a New York Police Force expert and by imported experts, have been learning to thrust, parry and club in sessions since the assembly's resumed session ended last spring.

The men were also trained in flying wedge formations to break up street or plaza groups and to protect notables — or any other U. N. participant that might find himself under attack.

Frank N. Begley, head of the U. N. Buildings Service, said the batons are being issued as standard equipment "when necessary" to guards.

Gala Luau

Sept. 7 - Gardena, Calif.—The 1st luau, sponsored by the California Aiki Kai, was a great success, and plans are underway for another in the future. Although only 150 tickets were sold in advance, some 300 people showed up that evening.

Authentic Hawaiian dishes were served, and entertainment was provided by a group of Hawaiian dancers. The proceeds will be used to help defray the cost of Master Koichi Tohei's, ku-dan (9th degree), coming visit to the United States early next year.

Loyola University Forms Karate Club

By Bill Evans

Los Angeles, Calif.—Students at Loyola University of L.A. have recently organized a Karate club, consisting of some twenty-five members. Plans are underway to

Champ Takes A Bride



Photo by Toyo Miyake Studio

Sept. 1 - Los Angeles, Calif.—AAU National Judo Champion, Kazuo Shinohara, Go-dan (5th degree), wedded lovely Margaret G. Ohara at the West L.A. Buddhist Church. Rev. Fumio Fujimura officiated the ceremony.

The bride, a school teacher, is the daughter of Mr. and Mrs. Mitoshi Ohara of West Los Angeles, and the groom, affiliated with American Honda Motors, is the eldest son of Hisao Shinohara of Ehime-ken, Japan.

incorporate this club into the All America Karate Federation, thus enabling members to receive instruction from Master Nishiyama and also to participate in the Federation's tournaments.

Instructor Bill Knittle stated: "With Judo champion Paul Maruyama representing Loyola in the Olympics, interest in the Japanese sports has increased here on the campus. We hope that in the near future, our team will win some championships also. The way the students are progressing, I feel very confident that we will."

Schools Trade Demonstrations

Los Angeles — Two self-defense schools in the Los Angeles area traded demonstrations recently. Don Angier, an exponent of Shidare Yanagi Ryu Jiu-Jitsu, took some of his students to the Santa Monica YMCA to put on an exhibition of their style of self-defense. In return, Bill Randle, an instructor of Kodokan Jiu-Jitsu at the YMCA, went to Angier's school a few weeks later to explain the tenets of his system.

They tried through their demonstrations to create better understanding and a closer link among the various Martial Arts. They hope that other schools will follow their example, thus making the various arts better known and creating friendliness among the practitioners of these arts.

Japan Eyes Medals In Judo

Tokyo — Of the 15 or so gold medals which Japan hopes to win in the 1964 Olympic Games, four are expected in judo which has been added to the official program for the first time.

Cabinet Minister Eisaku Sato, who has been designated Olympic affair minister in addition to his other posts, recently declared Japan must win in judo "at any cost."

As the birthplace of judo, Japanese judoists or judokas or judo players, whichever term you may use for this originally conceived art of self-defense and character-building, should respond to Sato's declaration.

Judo, Volleyball To Be Dropped From '68 Olympics

The International Olympic committee Thursday eliminated four sports from the 1968 Olympian program, thereby reducing the list to the prescribed number of 18.

Voted off the schedule were judo, archery, volleyball and handball. Other sports under consideration for deletion were cycling and soccer.

Out of 53 voting members present at the afternoon session, 37 were against judo, 33 against handball, 32 against archery and 25 against volleyball.

The reports by the organizing committee of Innsbruck and Tokyo, host cities for the 1964 Olympics, were heard and accepted "with great satisfaction."

Judo, Volleyball Dropped From '68 Olympics

Tokyo — Japanese sports officials Friday were shocked and disappointed to hear that the International Olympic committee had erased judo and volleyball from the official program of the 1968 Olympic Games.

At Japan's request, judo and volleyball were added to the official program of the Tokyo Olympic Games next year.

Japan hopes to win all gold medals in the four weight classifications of judo and both gold medals in the men's and women's volleyball competition next year.

Japanese entries won all four titles in judo and the men and women captured the volleyball titles in the pre-Olympic Tokyo International Sports Week which ended Wednesday.

Risei Kano, president of the Japan Judo Federation, said irrespective of the I.O.C. action, the federation will adhere to its policy of staging world championships.

"We will wait until judo is officially recognized by the I.O.C. as a sport to be included in the Olympic program," Kano said.

Yutaka Maeda, president of the Japan Volleyball Assn., said "I cannot believe that the I.O.C. has removed volleyball from the 1968 Olympic Games especially when a total of 118 countries are repre-

sented in the International Volleyball Federation.

"We have five years to go before the 1968 Olympic Games and we intend to work on the I.O.C. to have volleyball reinstated."

But there are those who fear that the Japanese experts may again be too optimistic even if quite contrary to original conceptions about judo, the competition will be divided into four divisions — a heavyweight, middleweight, lightweight and open weight. Size had never been considered in the rules of judo.

A news dispatch from Paris two years ago that Anton Geesink, a Dutchman, had won the world judo championship by immobilizing Japan's pride, Koji Sone, was at first considered a mistake in cabling. It shocked the entire Japanese nation. Had it been prewar Japan, there might have been some harakiris (disembowelment suicides) among higher-ups in the judo circles of the humiliation.

Members of the Japanese team which went to Paris were most confident. And they had reason to be so. In the first world championships held in Tokyo in 1956, the two Japanese representatives Yoshihiko Yoshimatsu, 7th dan, and Shokichi Natsui, 6th dan, easily defeated competitors from 27 nations. Yoshimatsu defeated Geesink in the semi-finals but lost to Natsui in the finals.

In the second world championships in Tokyo in 1958, Sone, 5th dan, won the coveted title by defeating teammate, Akio Kaminaga, 4th dan, in the finals. Kimiyoshi Yamashiki, 6th dan, of Japan won by a fall in 4 minutes 18 seconds over Geesink in the quarter-finals. Yamashiki was beaten by Kaminaga in the semi-finals.

Although in the next two years, Geesink trained conscientiously from time to time at the Kodokan, mecca of judo, members of the Japanese team believed one of them would certainly be the winner at the third world championships at Paris, in December, 1961.

But Geesink, the giant judoka from the Netherlands, was ready for them. He beat them all and emerged the surprise new world champion in judo at which the Japanese had been considered in-

(Continued on next page)

vincible because of superior technique.

The leader of the Japanese team returned to Tokyo International Airport and apologized to the entire nation for failure to win the championship at Paris.

The question now is: Will there be a second Geesink at the Tokyo Olympic Games next year.

Geesink, himself, although only 30, is not expected to compete. He told the writer in Tokyo while he trained for the 1961 world championships at Paris that he did not think of competing in the Tokyo Olympic Games because his eligibility would probably be questioned.

"I run a physical training school in Holland and I might be classed as a professional in which case I would not be eligible to participate in the Olympic Games," Geesink said at that time.

Geesink finally convinced the Japanese judo experts that weight and size do count where the two competitors are the equal in technique. For the Dutchman had trained so conscientiously as to succeed in mastering the intricate technique.

At the same time, some of the older Japanese experts have shaken their heads in resignation, saying that today's Japanese judoists lack the brilliant technique of former judo greats, who won their matches with falls and not by decisions.

A Russian "Sambo" team arrived in Japan last February and made an impressive showing against Japanese judokas to cause some concern here. But a students judo squad competed recently in Russia, winning all matches there. Returning to Japan, the manager said, "We don't have to be worried about Russian judokas."

Thirty top Japanese judoists have been going through intensive training at the foot of Mt. Fuji.

An answer to just how effective this strenuous training is will be given during the pre-Olympic Meet in Tokyo, Oct. 11-16.

Japan-U.S. Goodwill Iai-do Exhibition

By James M. Sleeper, USARJ-IO,
Sports Writer.
U.S. Army Photograph

Sept. 25 - Zama, Japan — The combined Japan - U. S. Goodwill Iai-do (Japanese swordfighting) Exhibition and the 34th Anniversary of the *Dai-Nippon Shinkenkai* (all-Japan fencing school's) exhibition attracted 10,000 spectators and 300 participants. Sponsored by the Matsuo Kempo dojo and co-sponsored by Kanagawa Prefecture, Yokohama City and the Kanagawa Shimbun, the exhibition contained a large variety of ancient Japanese arts and ceremonies.

Demonstrations of Aikido, Karate, Judo, and Kendo were performed on the main floor of the Yokohama Cultural Gymnasium. Japan's famous tea ceremony, *Kenbu* (a sword dance), *Shibu* (an ancient dance), flower arrangement, and *Koto* music took place on the stage.

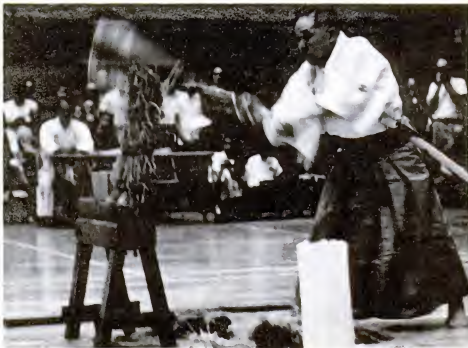
The main attractions of the

event were demonstrations of *Iai* (sword), *Yari* (spear), *Jo* (staff), *Kusarigama* (chain and sickle), and *Chigiriki* (chain and stick). The spectators were awed by the display of the Okinawa *Kobudo* (Okinawa's ancient military arts) and *Batto-jitsu* (cutting power of the sword).

At the close of the exhibition Japan Prime Minister Hayato Ikeda, president of the Zen-Nippon Iai-do Renmei, awarded the President's Banner to Kiyoshi Watanabe, Iai-do 8th Degree (Hachidan) and the President's Cup went to Masao Uenodan, Iai-do 7th Degree (Shichidan).

Governor Iwataro Uchiyama of Kanagawa Prefecture presented a trophy to Joseph Cummins of the U.S. Army. Cummins is recognized in Japan as the foremost foreigner in the arts of *Kobudo*. The Governor's cups went to Hideo Taki, Iai-do 8th Degree (Hachidan) and to a Karate master.

Mayor of Yokohama City's Cup was awarded to Yutaka Kaneda.



Master Matsuo displays cutting ability of famous Japanese sword.

BACK ISSUES OF BLACK BELT

For those who missed our previous issues and who wish to complete their Black Belt Library, we are pleased to announce that back copies are now available. Unfortunately, we are out of the 2nd issue. Send one dollar for each copy desired. This sum will cover handling and mailing for each issue you may have missed.

Please check the following:

VOLUME ONE

☐ 1st ☐ 3rd ☐ 4th ☐ 5th ☐ 6th

VOLUME TWO

☐ 1st

BLACK BELT, INC.

1288 South La Brea Ave.
Los Angeles, California 90019



Kazue Ichimura, 6th degree (Roku-dan) left, and Joseph Cummins, 6th degree (Roku-dan),

demonstrate Muso-ryu Jo-jitsu, a method of quarterstaff fighting originated in the Tokugawa's era.



U.S. Army personnel, from Camp Zama, Japan, who participated in the Jai-do event, are left to right: John W. Tuckish II, Douglas A.

Tanner, Kazue Ichimura, 6th degree (Roku-dan), an employee of USARJ Provost Marshal and Joseph Cummins, 6th degree.



Douglas A. Tanner displays the form of Tachi-Iai.



Thirty-four Judo competitors with eleven officials and instructors making up the South aggregation for the annual North-South Judo Meet held on November 2 at South San Francisco High School board on a Western Airlines plane at L. A. International Airport. Among the officials were: Director Shigeo Tashima, 6th Degree (Rokudan); Manager Kenneth Kuniyuki, 6th Degree; Assistant Manager Shag Okada, 4th Degree; and coaches, Sumiyoshi Nozaki, 5th Degree, and Henry Iriye, 5th Degree.

AIKIDO: basic technique

Katate-Tori Kokyu-Nage (Irimi)



Fig. 1. Attacker seizes your left wrist with his right hand. Keep your left hand relaxed; if you keep it rigid, the attacker will have a better grip and an advantage over you. Pour your "ki" through your left hand and flow it through your fingers which are pointed toward his back. Then lower your hips and move your left foot forward on the outside of attacker's right foot; immediately followed by the right foot to break attacker's posture. Meantime move your right hand upward toward attacker's neck. Pour your "ki" vigorously and this will cause attacker to tilt his head slightly backward.

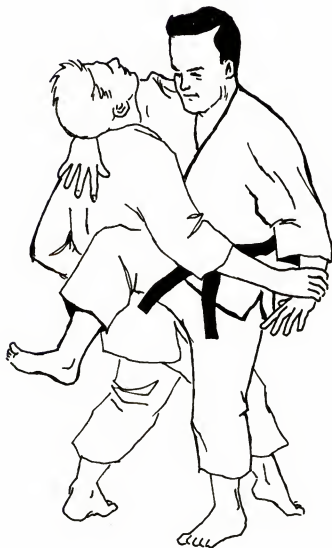
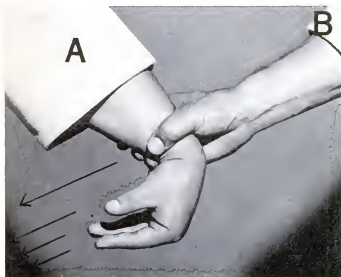


Fig. 2. As attacker loses his balance, lift your right leg and place it at the back of attacker. Your right hand, curling around attacker's, should then be pointed toward the mat to complete the throw.



Fig. 1. Attacker faces you directly and grabs your left wrist with his right hand. You flow your ki (mind) toward and out of your finger tips (insert photo A.). From a left hanmi position you move your left foot forward slightly and pivot clock-wise with your hip. Automatically the palm of your hand will be facing up (insert Photo B). Step quickly forward with your left foot and keep moving in a clock-wise circle.



Hand A leads the "ki" of hand B by bending its wrist and have its fingers directed exactly as Hand B.

Katate-tori Kokyunage (tenkan)

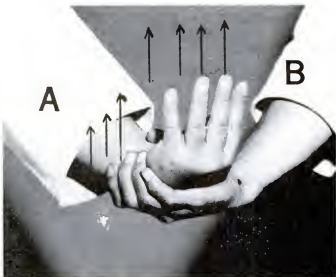
Note: At all times you must have your ki flowing, otherwise the attacker will not follow you. You must keep your ki forward as you move or you cannot lead the attacker. Once your ki stops, you will find it quite difficult to keep it started again.



Fig. 2. The attacker will keep holding your right wrist and will follow your movement as long as you keep flowing your ki. Then lower your hips by bending your knees and the attacker will follow suit.



Fig. 3. Suddenly lift yourself up as soon as you know the attacker has caught up with you, move your left hand toward the attacker's neck, and simultaneously move your left foot back of the attacker. Then lower your hip down as the attacker is falling backward.



Hand A points its fingers upward in the same directions of Hand B to lead the ki of Hand B.



TANG SOO DO FLIES HIGH AT MARCH AIR FORCE BASE

The Moo Duk Kwan, an international organization dedicated to the ancient art of KARATE from Seoul, Korea, has made its mark in the

United States via a small hard core group of Karate enthusiasts known as the American Tang Soo Do Association.

*By TSgt. Ted Mayfield
Photos by SSgt. Ivo Smith*

The largest group of American Tang Soo Do members is located at March Air Force Base, Riverside, California, headquarters of the Strategic Air Command's Fifteenth Air Force.

The Southern California team is under the leadership of Airman First Class Carlos Norris, First Degree (sho-dan), who became interested in Karate while serving with the Air Force in Korea in 1960.

The American group was organized by Air Force Staff Sergeant Robert Thompson, Second Degree (ni-dan), and authenticated by Kwang Kee, President of the International Moo Duk Kwan, in October 1961. Today, amid the wind swept mountains of Colorado in Colorado Springs, the American Tang Soo Do Association maintains its organization center.

The spark of interest in Karate on March Air Force Base has been enthusiastic. The team now has approximately 40 students ranging from White to Green Blts.

Lieutenant General Archie J. Old, Jr., Commander of Fifteenth Air Force and a member of the Karate team, was presented with an honorary First Degree (sho-dan) by the President of the Moo Duk Kwan, an extremely rare award, for his outstanding personal support and participation in physical fitness programs. The honorary award came as a most pleas-

15th Air Force's Kicho Il Bu to Ba-sy with ability, speed and alertness and coordination of mind and body wins respect of its commanding officer.

ant and welcome surprise to General Old, who said, "Since physical fitness is stressed in my comand, I have great respect for Karate and those devoted to it."

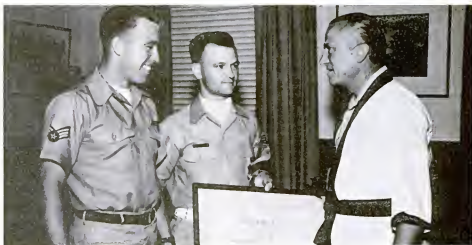
Airman Norris has developed an amazing professional polish in the March AFB team in the short time since its organization. During exhibitions the team performs every movement with split-second accuracy.

Over 75 law enforcement officers form the Riverside City police, sheriff's department, and California Highway Patrol got a close look at Karateists in action recently when the March AFB team presented a demonstration for the group.

The officers, including Sheriff Joe Rice, watched the Tang Soo Do members perform everything from Kicho Il Bu (motion one) through the complicated Ba-sy (motion nine). Almost unbelievably they followed every action unfolding before them as team members demonstrated Karate methods of taking clubs, guns, blades and bottles from a would-be aggressor. Boards and tiles were split asunder with hand and foot with effortless ease.

When the event came to a close team members were enthusiastically singled out by the officers to answer questions by the score on the application of Karate techniques.

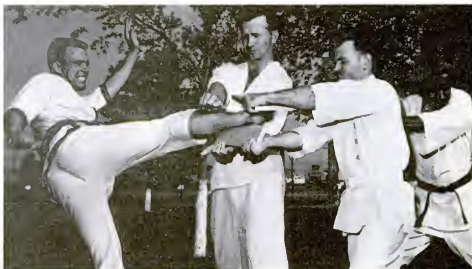
(Continued on page 55)



Lt. Gen. Archie J. Old, Jr., Commander of 15th Air Force, accepts a honorary 1st Degree (Shodan) in Karate from Airman First Class Carlos Norris (left) and SSgt. Dalbert Bryan, members of the American Tang Soo Do Association at March Air Force Base, California.



Airman First Class Carl Ellis, Green Belt, punches and right chops two boards with such speed that camera catches both breaks, in this body protection movement.

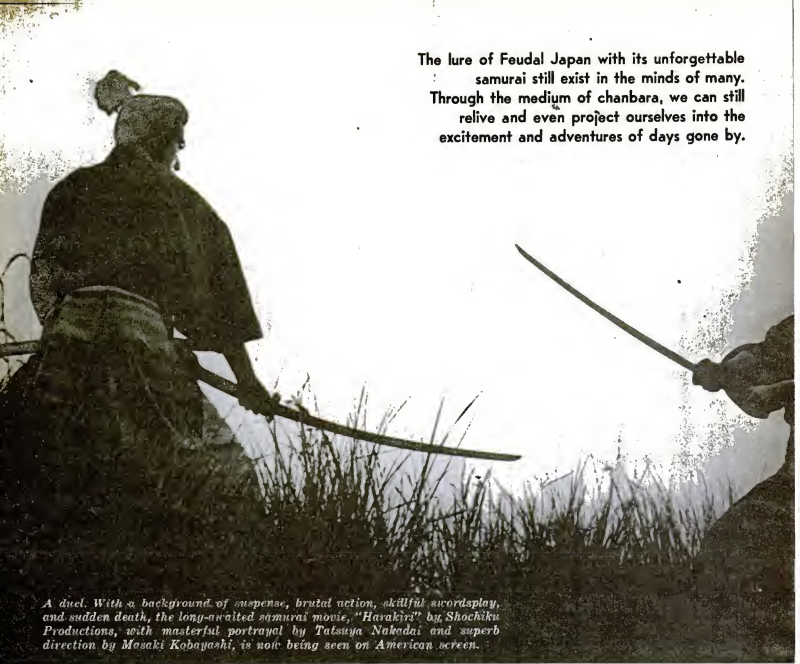


Airman First Class Carlos Norris, 1st Degree (Shodan), breaks the board with a round kick.





An early morning Kendo practice at the famed Mitsubishi Dojo, Tokyo, Japan. Master Moriji Mochida, the highest ranked kendoist in the world, 10th Degree (Judan), Hanshi, is the Head instructor.



The lure of Feudal Japan with its unforgettable samurai still exist in the minds of many. Through the medium of chanbara, we can still relive and even project ourselves into the excitement and adventures of days gone by.

A duel. With a background of suspense, brutal action, skillful swordplay, and sudden death, the long-awaited samurai movie, "Havakiri" by Shochiku Productions, with masterful portrayal by Tatsuya Nakadai and superb direction by Masaki Kobayashi, is now being seen on American screen.

During my past year in Japan I enjoyed as many chanbara or samurai motion pictures as I could cram into my busy schedule. However, I was really quite surprised at the change that seems to be developing in the various films now being produced. The impact of the great change that was underway in the Japanese motion picture world came quite forcefully to the front with such realistic pictures as Tsubaki Sanjiro and the recent thriller Hara Kiri. Technically, as kengeki films, both have an excellent award winning individual story plot. Both smash hits for those who want to live in a cold sweat before a blood bath.

The change which I noted with the preview screening of Hara Kiri was of course the stark realism present today. The chanbara motion picture has come of age. The early nationalistic attempts

at making a chanbara motion picture cannot be compared with today's color and sound with the tremendous advancement in shooting and cutting techniques. In the early films the sword technique left much to be desired.

The one classical film which provides the audience with all of the thrills and yet keeps to the traditional story is the old standby "The 47 Ronin." The film has now become an annual classic with each motion picture studio bringing out every star for a specific role. Even Toshiro Mifune had a specific part that he secretly wanted to play in a recent Chushingura film. That is how the story touches all Japanese.

There has now developed four kinds of chanbara motion pictures. Two of the four will be discussed fully in this discussion. The historical samurai motion picture cannot be classified as a

chanbara motion picture, nor can the fictional story of a famous ronin be classified in the meaning of the word chanbara. The two types of films which are left, the musical chanbara and the mystical-childish prattle would seem to leave much to be desired. To review the musical and the childish chanbara one need only to think of the audience which seems to pay for such outrageous space films. There is nothing whatsoever connected with the ancient historical past.

The musical chanbara does have its place as an entertainment medium. One of the very best examples are the stories of the gamblers during the Edo period. There were many famous stories about them and their songs make one have a feeling for their difficult life.

There is a specific sword technique



By Dr. Gordon Warner

How to enjoy a **SAMURAI** motion picture

in the bad man versus the good man gambler plots. The western audience has had little information so that they can distinguish between the samurai and the gambler. After all they do wear swords in the same way to the untrained eye or the novice of a chanbara motion picture.

It is interesting to note that the kengeki or sword technique in the recent gambler motion pictures has changed for the better. Yet, one is led to believe that such action is that of a samurai. However, there was a martial arts code, although not within the printed page, which was adhered to by almost everyone. These stories are about feudal Japan and the structure of the society is clearly illustrated in some films which would do justice to a good course in Japanese history.

If Japan is interested in educating

her youth there is an excellent medium available and with an historical background ready made. The gambler chanbara could be utilized to show that perhaps the bad can sleep well, but the good sleep and live much happier and better. One need only to observe the youth of America who first find out about cowboy films. From that moment onward for many fast draw of the good will win over the bad. So will the skill with the long sword in the hands of the good win over the bad. But there is actually a realism brought into Japanese films since their beginning which only recently has entered the American film. The good suffer too and even die. This philosophy was withheld by American producers who believed that the American desired to see the good rise over the bad without a scratch —

never did the good fellow die in the final scene.

It is regrettable that the Japanese motion picture industry is apparently not interested in tapping its vast resource of potential theater patrons, the children and senior citizens. Through the use of good techniques which are available the stories could be made alive for the children and not too adultish. The interest would be there for the grandparents who like to live a bit in the past. Both could be drawn into the theater because of a desire to be entertained and not bored by foolish even utterly stupid movements before their intelligent eyes.

In a recently advertised "samurai film" the actors took to swings in a park singing about the moon coming over the mountains! It was sickening! Even the two small children sitting



Director Kurosawa instructs riders on movie set, "The Hidden Fortress".



Toshiro Mifune practices his sword form meticulously in order to give realistic and authentic portrayal of a samurai era. Such practice resulted in a lightening and yet suspenseful climax for Toho's "Yojimbo".

next to me with their grandparents asked if they could go for a bag of popcorn because the picture "isn't good, grandma."

The Japanese motion picture producer must realize that it has been basically this point, a true and proven fact, that has driven the American audience out of the theater. There is no one with an ounce of pride in motion pictures who does not weep when they see the vast number of empty motion picture theaters in America and realize that they are being added to everyday. A motion picture must be a challenge to the mind. When the patron begins to realize that he is as intelligent as the brightest in the picture, then the story is lost and so is the theater.

Now is the time for the Japanese motion picture industry to aid in the real development of the minds of the Japanese youth and the interest of foreign audiences. Ask anyone in South America why Tsubaki Sanjiro and Harikiri were quickly booked when the first preview ended. The answer is elementary. Both of the pictures made the audience (1) think and live with the hero in his part, (2) feel that what they saw was real, (3) return home tired yet keyed up to an awakening of the world around themselves.

Japanese motion picture critics, who are well aware of what has happened to the world motion picture audience as well as the death of American theater audience, have been writing for years, in reviews about the foolish American idea that the "theater audience is made up of people with the minds of little children, so give them a child's view of the world." This approach now appears to be entering the films of Japan to some degree. What a great tragedy if this continues throughout the Japanese motion picture industry.

The motion picture has a responsibility to teach a moral concept in each of its stories. The script writers have a moral responsibility to bring out the whole part of mankind. The newest books on Japanese shelf today such as "Sengokei Buke jiten", "Edo Sekatsu jiten" and "Nippon Buge Shoden" give the readers the insight into the feudal experiences of the people, the society and the nation.

It is this responsibility that the Japanese critics have been mustering in many of their reviews. The film has a responsibility to teach some facet of Japanese history to the people. Of course, realism has its place in the film. There also must be an ethical

approach to the climax of the story. Japan has a proud past during feudal times and it is this good that should be brought out so that the youth of Japan may attach their hopes to a solid foundation and be proud that they are Japanese.

The modern, theater audience is living near the life and death world of true realism. The individual reads about such a life and discusses it with friends. The medium of the motion picture, no matter what the plot of the story may convey, must give beneath all of the coating a solid theme of the loyalty, goodness, the understanding that comes from appreciation, the humanism of life. The hero should be in the form of a symbol which the audience can understand and appreciate within their own experience. No thinking person really enjoys paying his hard earned money for something which does not give him something in return. The audience doesn't mind being fooled on the surface, if there is beneath an awareness of the real flow of life in the story. In even the poorest musical, a weak story of a gambler, a sordid samurai story, there must always be some line of bushido, a way or ethics of life, running through the entire film.

Youth can be impressed with the manners, effectively brought out in their full manifestation, as a grace or a thing of beauty. Manly, yet gentle will have a real meaning for the term "habitual deportment" which is always shouted to children. The action can be understood no matter how trite some life experience of each character unfolds on the screen.

There is much more to a feudal epic film than just the extracting of a story from "Go Rin Sho" which has a deep philosophy entwined with the world of the samurai or the vastness of Japanese folklore. There is a black and white print of "Satome Hakenden No Samuraï" which still poaches on the fantasy, yet enjoying the very realistic life and death struggle of the people. As a film story it has long been a source of enjoyment with young and old. There is much that can be said for the swordsmanship in the film. The actors move their hips when they cut with the long sword. The tsuba (the guard on the hilt of the sword) is not choked by the right hand as the move is made to draw the blade. The fingers are not used to return the blade to the "saya" (scabbard) after the encounter. There is an air of realism in the film, yet it is as if one were in the world of "Momotaro San".



A sword play begin in Shochiku's "Harakiri". Harakiri is a privilege reserved for a samurai to redeem himself through suicide (self-embowelment).



Shochiku's Tetsuro Tanba (a holder of 3rd Degree, Sandan, in Kendo) stars as a ronin (a masterless samurai).



Akira Kurosawa, world famous Japanese director, is shown giving directions for the death scene with arrows in Toho Productions "The Throne of Blood", a Japanese version of Shakespeare's "MacBeth".

It is the life and death philosophy of the people that is clearly and dramatically drawn out in the old motion picture. A new revision has lost almost all of the tenable features of the old film. What a stirring film it would have been had the plot of the old story which was proven to be a hit, been woven into the new which appeared in color and good sound track.

One of the most ridiculous changes that have roared into the new samurai films is the modern jazz or hillbilly music as background. This is one of the most contemptible additions and insults on Japanese and western senses. Not less than five recent samurai films have driven the audience away because of the great contrast between a chanbara picture and the background music — of all things a jazz band!

With all of the rich classical music there is really little need to add jazz to a feudal period. Why not develop the koto (harp), shakuhachi (flute made of bamboo), and the shamisen (three-stringed instrument) to go along with the film. How much more value as a film bring Japanese culture to the youth of Japan than that of a foreign



Kobayashi, one of the top directors with Shochiku is shown on location.

nation that has no national music of its own? Develop a pride in the historical feudal times of Japan. There is an awe inspiring greatness that can be obtained through the materials on Japanese historical events. It is the moral responsibility of the writers and artists of Japan's motion picture industry to develop within the consciousness of Japanese youth the living past, a love for things Japanese. As in the isolated case of Toshiro Mifune requesting that he be allowed to carry his "Shikken" or "live" blade in his samurai films. Asked why, he replied, "I feel as if I were really alive and in the feudal time of the part that I am playing in a real life and death struggle." His remark conveys the deep

respect that this man has for the feudal parts he plays.

Therefore, it is the responsibility of the Japanese motion picture industry to develop films which will teach a moral story to the Japanese public. There is no other medium which can reach so many people in the world with color, the sound, and the realism of visual and sense appreciation. The greatest educators of the ancient and modern world have realized that some means would have to be developed to teach all of the children the history of their own culture in an interesting manner. Today, through the innocent chanbara films of the life of ancient

(Continued on page 58)

Does Meditation Contribute to The Development Of The Mind (Ki)?



Master Koichi Tohei (9th degree) demonstrates the proper way to do meditation in Aikido.

MEDITA- TION IN AIKIDO

All new born babies utilize their abdomens or diaphragms for breathing during the first three months; automatically convert to rib or chest breathing as they mature. No one seems to understand the cause or reason for this transition. But the followers of Aikido, Zen, and Yoga believe that diaphragm's breathing is the proper way man should breathe.

Deep or controlled breathing should not be confused with meditation. Deep breathing exercise which is getting more and more attention in United States as a tonic to tension is not new. Singers have been applying it for years. The exercise begins by exhaling very slowly through your mouth. This exhalation is not like blowing a balloon, but instead like clearing your throat. Inhalation is through your nose very slowly. The passage of the air is through your nose and through your throat. You must feel a slight tension in your throat as the air is sucked in. There is a slight two or three seconds pause after each exhalation and inhalation.

If you are a beginner, do the exercise at a count of eight for both exhaling and inhaling. As you progress the count can be increased to ten, 12, 15, and so forth. In the beginning fifteen minutes a day is sufficient. Eventually as you become accustomed to this method of respiration, you can gradually extend your exercises. The best posture is sitting, but you can also do it lying or standing. Whatever position you select, remember to keep your back straight. If you are doing it properly, you will notice that only your abdomen is moving.

Meditation, as we practice it today, is normally lowering our heads, closing our eyes, and whispering thanks or forgiveness to the Almighty. In Zen meditation is to sit motionless for hours with your eyes closed, legs crossed, and your mind in deep thought. In case you lose control of your thought, you can always depend on immediate help from the Zen priest. He will tap your shoulder gently with a wooden staff... this action is supposed to aid you to regain your thought from wandering.



Begin the exercise by exhaling slowly through your mouth. Keep your back erect and focus your mind on the one-point.



After you have exhaled all the air out, stop for a few second before starting on the inhalation.

There are various approaches to meditations. Each clairvoyant school has its own method of practicing them. Some like Yoga and Aikido apply profound concentration with controlled respiration (as described above). Although both seems to utilize the same method, their objectives in focusing their thoughts are widely apart. In Aikido the thought is always on the one-point below the navel (Seika-no-itten). In Yoga the focus of concentration varies among the schools. One school may emphasize at a point on their foreheads; another may be on an image of a dead person—in an attempt to make contact; and still another, image of a place or person living in a remote area.

In Aikido, as you practice inhaling and exhaling, your mind or thought must continuously be

centered at the one-point. In the beginning your thought will tend to wander. You can help prevent this by putting slight pressure at the point with your thumb. Although you will find it most favorable to meditate in a sitting position in an empty room, it can also be performed standing or walking.

Meditation calls for hard work and you must really self-discipline yourself if you are to succeed. Although you can learn to do it yourself, you will find it easier and more enjoyable to learn it in a group. By self-training you will have the tendency to procrastinate and shorten the exercise. In group participation this tendency is eliminated. A leader can be chosen. Each participant follows his command. As he claps his hands, everyone exhales; as he claps his hands again,



Inhalation should be done slowly through the nose. Your thought still focusing on the one point.



Stop for a few seconds after sucking in as much air as you could into your diaphragm. Then repeat the procedure all over again.

everyone inhales. Naturally, the claps between breathing should be at a count of eight or more. As the participants become adapted to this way of meditation, the leader can extend his counts and prolong the exercises.

Meditation plays an important role in the development of your mind(ki). One student commented: "after I had practiced Aikido for six months, I started a rigid program of meditation. Every evening after dark, I would sit in the backyard and meditate. In the outset for about fifteen minutes a day, and as the months passed by, I would gradually increase it to twenty, thirty, until I was doing it for forty-five minutes. It didn't take long before I was able to pit my ki against the more experienced Aikidoists."

"But I encountered one problem", he continued. "When I first started on the program, it was during the summer so the neighbors thought I was out on my lawn to refresh myself. But when winter came around, the temperature dropped to the low 40's, and I continued meditating only in my shorts. It wasn't long before they quit speaking to me and thought that I was some kind of a nut."

A word of caution to the ambitious: don't force yourself in doing the respiration. Some overzealous Aikidoists learned their lessons the tough way. They thought they can increase their power rapidly by exhaling vigorously. After a few times of this, they inflicted themselves with piles (hemorrhoids). □

KARATE

RISING BLOCK (Age-uke)



Fig. ONE

Raise your left arm to the height of your forehead in front of the body. Remember to keep shoulders level at all times.



Fig. THREE

Swing the right arm upward keeping it close in to the body. Bring the right hand to a position about three inches, slightly above and in front of your forehead.



Fig. TWO

As the right arm is raised with elbow about 90° to block, lower your left arm and retract it to the side.



Fig. FOUR

As the block is made, counter with your left hand to your opponent's body or prepare for another block. Maintain correct distance from your opponent at all times.



Fig. ONE

The defender (r) assumes an Open-leg Stance (Hachiji-dachi) in preparation for attack. From this posture one can change to any stance required immediately. The attacker assumes a Forward Stance (Zenkutsu-dachi) and is ready to attack with a Lunge Punch (Oi-zuki).

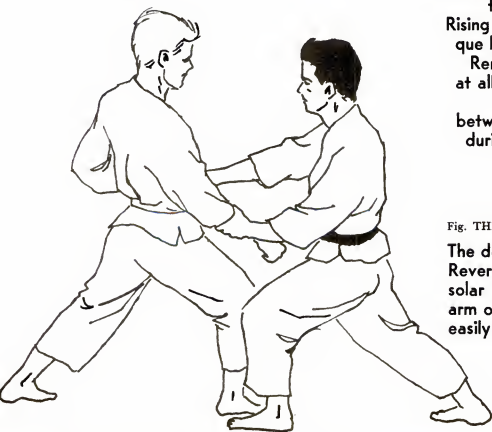


Fig. THREE

The defender counterattacks with a Reverse Punch to his opponent's solar plexus. Grabbing the attacker's arm or pushing, the defender can easily throw his opponent off balance.

KARATE

USE OF THE RISING BLOCK (AGE-UKE) DURING SPARRING (KUMITE):



Fig. TWO

As the attacker lunges forward, the defender must move one step back; at the same time he must apply the Rising Block. (The Rising Block technique has been illustrated in this issue).

Remember: maintain your balance at all times. It is also very important to maintain a correct distance between yourself and your opponent during back step or counterattack.

A GOODWILL TOUR BY THE FENCING MASTERS OF JAPAN

Five of Japan's top Kendo masters arrived in San Francisco on last September 8th via Japan Air Lines for a good-will Kendo exhibition tour of the United States and South America. The group was sponsored by the All-Japan Kendo Federation with headquarters in Tokyo.

The purpose of such tour was to stimulate interest in Kendo as well as to publicize the forthcoming 1964 Olympic Games which will be held in Tokyo this October.

The leader of the Kendo masters was Yuji Oasa of Kyushu. Master Oasa, who is 76 years of age and regarded as the pace setter for the younger members of the group, is one of the four living 10th Degree (Judan) Kendo masters of Japan. His superb demonstration of fencing skill and perfect defense techniques won him the enthusiastic acclaim and admiration of both the participants and spectators.

Exhibitions of other martial arts were performed by other members of the group. Takashi Ozawa, 9th Degree (Kudan), exhibited flawless skill in his *lai* performance (the drawing and returning of the sword to the scab-

There is no substitute for skill... skill is the path to respect and humility... and the sharing of such skill is the key toward better understanding and cooperation among all mankind.





Torao Mori, 8th Degree (Hachidan) and technical advisor for BLACK BELT, blocks a blow being delivered by T. Masuda (l.) during demonstration of Shindo Muso Ryu Jo-Jitsu. Photo by Toyo Miyatake Studio

bard). Teinosuke Masuda, 8th Degree (Hachidan) demonstrated the Shindo Muso Ryu Jo-Jitsu with the assistance of Torao Mori, 8th Degree (Hachidan) and technical advisor of BLACK BELT.

Techniques with the staves and poles (Bo-jutsu) and other forms of Kendo katas were also on the programs. Each match and demonstration not only provided the beginners as well as to the spectators in Kendo a better insight on this exhilarating sport but they were highly educational and stimulating.

However, it is regrettable that such an outstanding cultural program received so little publicity or advance notices. It is a pity that more persons could not have been present to witness these perfectionists as they displayed skills unseen outside of Japan. We of the BLACK BELT hope that such cultural exchanges will increase in the future for through such exchanges spread of the martial arts and sports can be realized.

CONTINUED ON NEXT PAGE



MASTER NAGITO TOSHIOKA, 7th Degree (Shichidan), Kyoshi, as born in Kagawa-ken, Shikoku, on July 9, 1914. He graduated from Meiji University, Tokyo, where he later returned to become the head coach of its Kendo team. In 1956 and 1962 his teams won the All-Japan University Student's Kendo Federation Championship. Master Toshioka is a member to the Staff of All-Japan Kendo Federation. He is the president and founder of the Siemon Leather Company in Tokyo.



MASTER JUJI OASA, 10th Degree (Judan), born in Kumamoto-ken, Kyushu, Japan on January 20, 1887, is one of the four living top kendoist in Japan. In 1930 he built the Reido Dojo at Matsubara-machi, Saga City, Kyushu, Japan. He is a committee member of the All-Japan Kendo Federation as well as being the president of the Saga-ken Kendo Federation. He is a consultant for one of the largest cosmetics company in Japan.



MASTER TEINOSUKE MASUDA, 8th Degree (Hachidan), Hanshi, was born in Tokyo on Feb. 16, 1901. In 1925 the President of the Kodansha Publishing Company, Seiji Noma, appointed him as a Kendo teacher of the company's dojo. Master Masuda won the Emperor's Match Cup in 1940. He is a member of the All-Japan Kendo Federation. An outstanding teacher of Kendo kata, bo-jutsu and other forms of the martial arts, he is presently the Kendo instructor at the Police Headquarters in Tokyo.



MASTER TAKASHI OZAWA, 9th Degree (Kudan), was born in Saitama-ken, Honshu, Japan on August 31, 1900. He graduated from the present Tokyo University of Education. In 1933 Master Ozawa became a professor at the National Police Academy. He is a committee member of All-Japan Kendo Federation and also holds the office of the presidency in the Saitama Kendo Federation. He also holds a high degree in Iai (drawing and returning of the sword).



MASTER TOSHIO WATANABE, 8th Degree (Hachidan), Kyoshi, was born in Fukuyasu-gun, Hiroshima, Honshu. He is 51 years of age. As the Executive Secretary of the All-Japan Kendo Federation, his schedule takes him all over Japan. He is one of the best informed men on Kendo in Japan. Master Watanabe graduated from the Tokyo University of Education and is constantly making appearances at university Kendo meetings and matches to discuss the various techniques, rules, and history of Kendo.

TOURNAMENTS' RESULTS:

ALL AMERICAN KARATE TOURNAMENT

The State Championship for the 3rd All-American Karate Tournament was sponsored by the Karate Association of Hawaii on October 27th. The meet held in Honolulu had U. S. Senator Daniel K. Inouye as President of the tournament with Governor Burns and the Japanese Consulate General Kenzo Yoshida as advisors. (Pictured above, l to r) Masataka Mori, the Chairman of the Tournament and Chief Instructor of Karate Assn. of Hawaii; Yasu Uyehara, 1st Degree (Shodan), who won the 1st place in Sparring (Kumite); Thomas Morikawa, 1st Degree (Shodan), who captured the 1st place in Kata (Form); and Hidetaka Nishiyama, the Chief Judge of the Tournament and President of the All-American Karate Federation.



SECOND ANNUAL NATIONAL COLLEGIATE JUDO CHAMPIONSHIPS, ITHACA, N.Y.

135-Pound Class: 1st place - Al Okamoto, San Jose State; 2nd - David Colon, University of Puerto Rico; 3rd - Lucius Bernard; West Point.

150-Pound Class: 1st place - Lee Parr, San Jose State; 2nd - Hitoshi Tanaka, Columbia University; 3rd - Peter Goldreich, Cornell.

165-Pound Class: 1st place - Kay Yamasaki, San Jose State; 2nd - William Coleman, U.S. Air Force Academy; 3rd - Joe Ozaki, Columbia.

180-Pound Class: 1st place - *Dave Sawyer, San Jose State; 2nd - Truman Young, U.S. Air Force Academy; 3rd - Eric Hittinger, Ohio State University.

195-Pound Class: 1st place - Gary Newquist, San Jose State; 2nd - Albert Pfeltz, U.S. Air Force Academy; 3rd - Jerry Sarris, Cornell.

Unlimited Heavyweight Class: 1st place - Allan Schmidt, Cornell; 2nd - Marlowe Ubl, Ohio State University; 3rd - Jim Markowitz, Dartmouth College.

*Dave Sawyer also took the individual championship.

Team Standings: 1st place - San Jose State (50 pts), 2nd - Cornell University (25 pts), 3rd - U.S. Air Force Academy (24 pts), 4th - Ohio State University (13 pts), 5th - Columbia University and West Point (12 pts each), 7th - University of Puerto Rico (8 pts), 8th - Dartmouth College and Cornell College of Agriculture (5 pts each), 10th - Princeton University.

JUDO TOURNAMENT OF THE PASADENA JAPANESE CULTURAL INSTITUTE, PASADENA, CALIF.

Black Belt Division's winner: R. Mathias of Sawtelle.

White and Brown Belt Division: 1st place - S. Motokawa of Sun Valley; 2nd - F. Kyle of Lakewood Y.; 3rd - H. Sagara of San Fernando.

Shonen Competition: 1st place - M. Kane of Oqden; 2nd - R. Yoshitomi of Seinan; 3rd - K. Okada of Orange County; 4th - H. Kiyomura of Pasadena; and 5th - H. Sato of Long Beach.

Yonen Competition: 1st place - H. Hashimoto of Pasadena; 2nd - S. Yasuda of East Los Angeles; 3rd - R. Isa of ELA; 4th - G. Espinosa of Orange County; 5th - J. Sato of Long Beach.

A JUDO THROW BY A NORTH AMERICAN



Aerial view of one of North American Aviation's recreation centers indicates scope of activities made available to employees. At center are club house, gym, exercise room, auditorium, and swimming pool. In background are outdoor play area, tennis courts, golf course, and softball diamonds. Center covers 20-acre site in Orange County.

A funny thing is happening to the American working man and woman on their way home from work these days. A good many of them are arriving home by way of a rather extended detour.

And the neighborhood pub has nothing to do with it. The missing men and women are stopping in at a company-sponsored recreation center to take advantage of free facilities and instruction that would cost them a pretty penny elsewhere.

Included in these facilities are a growing number of well-equipped gyms which have

helped, among other things, to contribute to the current boom in the martial arts.

At North American Aviation, an aerospace firm with headquarters in the Los Angeles area, no less than four recreation centers are in use to serve the company's employees scattered throughout the sprawling Southland.

Each is equipped with a modern gym with exercise, bodybuilding, and weightlifting gear. And they provide a perfect backdrop for an excursion into the martial arts.

Judo clubs have been organ-

ized for both men and women, and even children of employees are invited to take part.

The organized company recreation which has made this possible is of relatively recent origin. Before the turn of the century, there wasn't much need for facilities to help make profitable use of leisure time. There simply wasn't enough leisure time to worry about. A 12-hour day, normally six days a week, left the working man with little desire for anything more than eating and sleeping.

Times have changed. With the

coming of the 40-hour work week, employees and their families have become gradually accustomed to a large amount of leisure time. Even allowing for such week-to-week chores as washing to family car and keeping the lawn manicured, a sizeable number of evening and week-end hours remain to be used.

At North American Aviation, the organized program to implement the philosophy of industrial recreation dates back a quarter century. Informality was the keynote of these beginnings. A few employees got together to bowl after work, to play softball on a Sunday afternoon. During the years that followed, the scope of recreational activities in which employees and their families took part broadened to embrace a tremendous variety.

With the rapid population expansion which took place in the Los Angeles area following World War II, the shortage of community recreation facilities available became increasingly apparent. In 1947, North American inaugurated a building program which is still in progress. At present, four separate centers encompassing approximately 50 acres serve the employees of the company's Southern California divisions.

At its plant in Columbus, Ohio employees have the use of a 67-acre site near the Columbus Municipal Airport. In addition, 37 acres of land near North American's Neosho, Missouri, plant have been developed for employee use.

North American Aviation's recreation program offers to the employee and his family an opportunity for enjoyable, satisfying, and constructive use of leisure time. This is the basic philosophy of the company's program, and because this is so, it is the employees themselves who decide what activities should be included.

Planning and operation of most

Only as a small cog in a gigantic recreational program, Judo is causing more than just bumps and thumps at this huge areospace center.



Spectators are amused and amazed at the fast action and aggressiveness of the contestants during a Judo match.



A Shoulder Throw (Seoi-nage) is blocked as contestants try to reverse.



Tom Owens, 3rd Class (Sankyū) breaks a Shoulder Throw (Seoi-nage) by his opponent. Douglas Hall of Luke Tactical AFB referees the match.

activities is handled by those taking part. The athletic groups, such as bowling, softball, golf, and Judo, write their own rules of participation. The clubs have their own constitutions and by-laws and elect officers to govern club activities.

In a sport such as Judo, where little if any emphasis is placed on size weight, or brute strength, it is only natural that participation should include youngsters as well as adults.

What is the drawing card? Recreation officials look at it this way. "Most people come to the classes with the sole intention of learning self-defense. It doesn't take long, however, before they become interested in the competitive aspect of the sport. For children, Judo develops self-confidence and coordination. Men and women look to it for exercise and emotional release."

Compared with golf or tennis, the sport requires a relatively modest cash outlay. \$15 for a white cotton Judo suit, a few more dollars for instruction books and the new Judo buff is in business. From there on out, the lumps and bruises which go with the sport can be acquired at virtually no cost at one of the company's recreation centers.

Even the spectator aspects of the sport are drawing more and more interest. Tournaments held by the company's Judo clubs have been drawing well, and current plans are to hold a lot more of them.

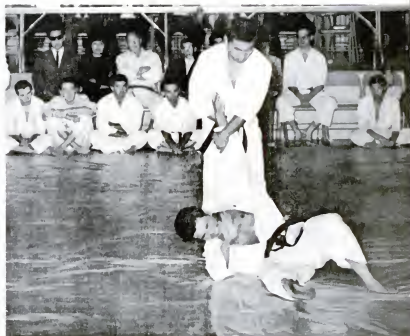
"Once you begin to find out what it's all about," a Judo fan will tell you, "the sport has a lot of suspense and drama. It's hard to turn your head away when you know that it only takes a split second to get thrown on your head!" □



During practice session in the dojo, Asao Kusano demonstrates Stomach Throw (Tomoe-nage) as students watch.



"Ippon" point is scored with an Thigh Throw (Uchimata)



During a demonstration at the recent North American Judo Tournament held at its Downey Recreation Center, Roy Sunada, 1st Degree (Shodan), executes a Shoulder Throw (Seoi-nage) for the benefit of the spectators and contestants. Victor Takagi, a 1st Degree, takes the fall.



GET ONE TODAY!

A SUBSCRIPTION TO:

BLACK BELT

MAGAZINE

THE MAGAZINE OF THE MARTIAL ARTS

SUBSCRIPTION RATES

	1 YEAR	2 YEARS	3 YEARS
U.S.	\$3.00	\$ 5.50	\$8.00
CANADA	\$4.00	\$ 7.50	\$11.00
FOREIGN	\$6.00	\$11.00	\$16.00

CLIP HANDY COUPON AND MAIL TODAY TO:

BLACK BELT SUBSCRIPTIONS
1288 South La Brea Ave.
Los Angeles, California 90019

NAME _____
ADDRESS _____
CITY _____ STATE _____
I would like my subscription to start _____
Volume _____ Number _____

MORE LETTERS

Continued From Page 7

POLICE REGISTRATION?

I am one of the subscribers to your magazine and find the editorial section, in some instances very helpful. There is a question or saying that comes up once in awhile that I have not been able to find the answer to. At least some of the inquiries that I have mailed out have remained unanswered. The question that needs to be answered is this: Does one that become proficient in Judo and Karate have to register with the Police Departments? I think this is an undue restraint upon one's freedoms unless of course he has a police record and the town, city or what-have-you requires a registration under the police powers of the particular body involved.

A prompt answer to the above inquire will be greatly appreciated.

Frank Fullerton, Judo
Instructor, Texas
Western College and
Karate Instructor,
Ft. Bliss, Texas

(Yes, we agree...it would be an undue restraint upon one's freedom if devotees of the martial arts had to register. Black belt karateists in Japan were required to register with the police in the past; however, such practices has become obsolete. In the USA, as far as we know, there is no regulation on registration. But, if one whether he's a karateist or not was to assault someone, he would be thrown in jail. However, this is highly improbable since a good karateist or judoist would never...Ed.)

OKAZAKI, A LOMILOMI

Your magazine has improved immensely with the current number (March-April, 1963) and you are to be congratulated upon its improvement. The language, too, is improved and not "Oriental sounding" as in previous numbers.

The article on Prof. Henry S. Okazaki was especially enjoyed as he was very well known to this writer for many years, and Mr. Morris, author, is to be commended upon the excellent biography. But one statement is in error where he observed that "Lomilomi" is a "Hawaiian massage using the feet."

Lomilomi is something like the Japanese *anma* and it utilized not only feet (as Mr. Morris would have us believe), but also hands, fingers, elbows. This writer was trained in the feet manipulation by his mother, but it was not the only part of the anatomy used. In fact, the hands were the most important.

Too, Mr. Morris should have mentioned that Sensei-san (Prof. Okazaki) wrote a book entitled SELF DEFENSE FOR WOMEN AND GIRLS in 1929 while he was on Maui. I have always hoped that a complete biography of the Professor would be compiled one day and I have long kept a file on him. It may interest you to know that he treated Governor Burns' wife when she became paralyzed and they, in gratitude, named their son SEISHIRO after the Professor. If you will send a copy to Gov. John H. Burns, Iolani Palace, Honolulu, and point out the story by Mr. Morris, I think that Governor Burns would appreciate it. You can say that it was sent to him at my suggestion as he is a friend.

Sincerely and aloha,
Charles Kenn
Honolulu, Hawaii

KARATE KENPO DOJO

A combined system utilizing the lineal technique of hard style Karate with the circular application of Kendo and Kung Fu.

Affiliated

American Karate Federation

Jerry Packard, Director WE 6-2272
5977 Venice Blvd., Los Angeles WE 5-7740



modern KUNG-FU KARATE

BREAK BRICKS IN 100 DAYS
fast, new, **AMAZING system**
DO IT NOW [FREE literature]
only \$5.00 cash, check, m.o.
Oriental Book Sales
P.O. box 1183 Oakland, 4 Calif.

TANG SOO

(Continued from page 33)

Sheriff Rice was impressed with the performance and stated that Karate seemed to have a great potential in police force use. He asked that a study be started to determine the merit of phasing Karate instruction in with the regular training at the Sheriff's Training Center in Riverside, California.

Airman Norris stressed the major benefits of this ancient art of self-defense. They include confidence of ability, speed and alertness and coordination of mind and body.

The ultimate aim of the Karate art, according to the American Tang Soo Do, lies not in victory or defeat, but in the perfection of character of the participants.

Subscribe to

BLACK BELT

CLASSIFIED ADVERTISEMENT:

WANTED: Full time experienced, High-Ranking Judo Instructor. Write to G. Baron Powers, 5429 Melrose Ave., Hollywood 38, California.

BLACK BELT DIRECTORY

Advertising rate is \$.30.00 for 6 consecutive ads. Payment Must Accompany Copy. Send all material to Advertising Dept., c/o Black Belt, Inc., 1288 S. La Brea, Los Angeles, California.

AIKIDO

California Aiki Kai
8910 Venice Blvd.
Los Angeles, California
Head Instr.: Isao Takahashi
838-7557

JU JITSU

Wilshire Jiu Jitsu Dojo
Shidare Yanagi Ryu
1932 West Seventh Street
Los Angeles 57, California
Phone: HU 3-8162

KARATE

Kenpo Karate Asc. Of America
Pres: Ed Parker
Affiliated Members:

11179 Santa Monica Blvd.
W. Los Angeles 25, Calif.
Phone: GR 8-9123

7413 Crenshaw Blvd.
Los Angeles, Calif.
Phone: 750-3030

385 W. 2nd Street
Pomona, Calif.
Phone: NA 2-9120

1713 E. Walnut St.
Pasadena, Calif.
Phone: SY 3-2860

44 East 8th South
Salt Lake City, Utah
Phone: 328-4572
Instr.: Mills Crenshaw

2733 Riverside Blvd.
Sacramento, California
Phone: 443-9517
Instr.: Al Tracy

1134 Valencia
San Francisco, Calif.
Instr.: Ralph Castro
Bus. Phone: MI 7-1666
Res. Phone: MA 1-5850

1422 Ocean Ave.
San Francisco, Calif.
Phone: JU 7-9960
Instr.: Jim Tracy

Academy of Karate Kung-fu
5440 Hollywood Blvd.
Hollywood, Calif.
Phone: 662-0422

Chicago Judo and
Karate Center
7902 S. Ashland Ave.
Chicago 20, Ill.
Instr.: G. Wyka
and J. Keehan
TR 3-1243-44

Canadian Federation of Karate
An Affiliate of Japan Karate
Association

c/o Mr. Ary Anastasiadis
804 Quimet St.
Villa St. Laurent 9, P.Q.
Montreal, Canada
Phone: RI 7-9345

Hatashita Karate Dojo
784 1/2 Bronson Ave.
Ottawa, Ontario

Toronto Karate Dojo
1778 Jane Street
Weston, Ontario

Central Dojo
1216 Stanley
Montreal, Quebec

Gichin Karate Dojo
57 St. Raymond
Wrightville, P.Q.

Hakudokan Karate Dojo
387 Fairmount
Montreal, Quebec

American Karate Foundation
Director: Jerry Packard
5977 Venice Blvd.
Los Angeles, Calif.
WE 6-2272 - WE 5-7740

BLACK BELT BOOK OF THE MONTH

By Dr. Phillip J. Rasch



Dr. Phillip J. Rasch first became interested in Judo while a student at Fullerton District Junior College. He trained at Smeltzer dojo under the instruction of Yaju Yamada. After his service as a Lt. Commander in the Pacific, Rasch earned his Ph.D. in physical education at the University of Southern California.

Dr. Rasch, a Director of the Biokinetics Research Lab at the California College of Medicine, has published numerous articles and books on the physiological and psychological aspects of exercise. He is a member of the Board of Trustees of the American College of Sports Medicine and the Research Council of the American Association for Health, Phys. Ed., Recreation. He is the Book Review and Abstracts Editor for the Journal of the Association for Physical and Mental Rehabilitation.

Donn F. Draeger, whose contributions to **Strength and Health** will be recalled by many of our readers, and Masatoshi Nakayama, Chief Instructor of the Japan Karate Association, have here combined their talents to present a description of the basic moves of Karate for the man without time to practice the more elaborate techniques set forth in Nishiyama's definitive text. For the student trying to learn the elements of the art without the aid of an instructor this is probably the most practical manual now available. There is some question in the reviewer's mind whether readers will continue to peruse the several pages

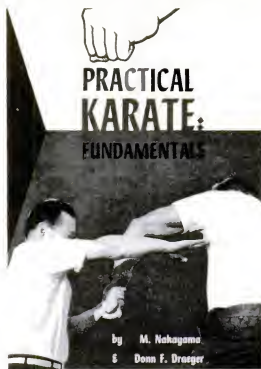
headed "Essential Points" once they find they are identical, but certainly, no one can disagree with the effort to re-inforce the importance of the fundamentals.

A particularly good feature is the stress and instruction in proper footwork and balance. The book is profusely illustrated.

In spite of the fact it is written for the man who has little time available for practice, the authors warn that personal combat is a risky business best avoided.

The reader can have confidence in his ability to use these techniques only if he has practiced them until they have become automatic responses. This is a point which is well taken and which is usually overlooked by the over-enthusiastic novice.

Apparently this is the first in a series of four booklets on the subject. Receipt of the others in due course will be awaited with interest.



SPECIAL OF THE MONTH

Martial Arts Supplies Co. is now offering this book at a special price for a one time SALE only. This price is good from January 15, 1964 to March 15, 1964. Please use coupon provided Regular price \$2.95
Special price \$2.45

FOR MAIL ORDER FORM — SEE PAGES 3, 59 or 66.



BLACK BELT

ROUND TABLE

This section has been reserved for questions submitted by our readers. All questions, technical or general, recent or historical and pertaining to the martial arts shall be forwarded to our responsible and capable technical advisors. Their names and our comments shall appear in BLACK BELT.

From all I have heard and read in regard to building up the hands and knuckles, would this prevent one from writing, playing an instrument, doing special work, a desk job like drafting, etc.?

A. Thornton, Iowa

Although development of the hands and feet will enhance the effectiveness of a practitioner's blow or kick, it is not mandatory that they build up tremendous callouses. It is not the size of callouse that counts but rather the inner development of the calcium or in other body parts the hardening of muscle. It is recommended that sand should be used when punching or kicking. The results may take longer but will be much more lasting. Chinese herbs should also be used — a special liniment used to prevent blood clots.

My father is 47 years old. He doesn't think he should take Karate because of his age. I think he should — what do you think?

R. Oscar, Louisiana

Definitely yes. There are so many phases of Karate. Specializing say in just learning forms (shadow boxing sequences) should be sufficient as a healthful exercise, for coordination, increase of reflex, balance, etc. The sport aspect (sparring) can be eliminated and it would still be extremely advantageous.

What do they mean by "randori" in judo and aikido?

J. Brown, New Jersey

In judo's "randori" a contestant will go against one opponent and as soon as he throws that opponent, he'll immediately face another and another until he, himself, is defeated. In aikido's "randori," one person is placed in the center of the mat and he'll be surrounded by three, four or more opponents or attackers. He has to defend himself against simultaneous attacks.



Is there a list of Karate, Aikido and Judo schools throughout the North American continent where one can seek and receive personal instructions?

H. Devlin, Nebraska

No. To formulate a complete list would involve much research. Then too, schools often close as fast as they open. The magazine hopes to compile such a list but it can only be a partial list kept current by readers who presently have schools. There is also the problem of weeding out those who are authentic and not fly by nights—proof of bonafide credentials is the only alternative we have.

I am in search of authentic books. I unfortunately live in an area that does not have capable instructors; therefore, my collection of books are all that I have to base any kind of training on. Can you help me locate these books?

B. Briggs, California

Yes. We hope to keep a current list of authentic books in our magazine. We will keep in contact with all publishing firms. All new books will be listed in our earliest issues.

Would it be possible to create a pen pal column in your magazine? I am interested in writing to other students who study and can exchange ideas.

F. Stearns, Tennessee

If enough interests are shown for a pen pal column, we will start one.

I'm an old-timer in judo and wish to learn Aikido but hesitate because of the different ways of falling between the two arts. I feel that I would not be able to convert.

T. Suzuki, Hawaii

You will not find it too difficult to convert to Aikido's tumbling type of falls. Instructors usually find faults in beginners' lack of confidence in falling, you do not have that problem.

BOYS' JUDO

SPORT • DEFENSE

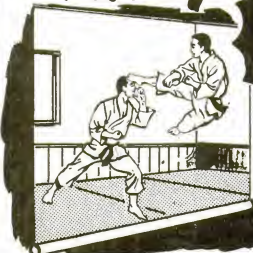


96 pages 8 1/2 x 11" — 171 illustrations — 115 photographs only \$1.50
(add 25¢ for postage and handling. Send cash, check or money order to:

BURTON PUBLISHING CO., 158 West Adams Blvd., Los Angeles 7, Calif.

LEARN KARATE FAST!

NEW
VISUAL
TEACHING
METHOD



Superior to ordinary still photo instruction methods. You can now learn intricate techniques thru the slow motion magic of 8 mm motion pictures and detailed written instruction.

You will find that there is nothing to figure out or ponder upon. You will see in FULL ACTION self defense techniques against a Lapel Grab, Wrist Grab, Head Lock, Bearhug, Right Punch, Left Punch, Round House Kick, Uppercut, Kicking Attack and Defense from the Ground.

Special introductory offer 2-50 foot reels of 8 mm film complete with training instructions, only \$5.99 postpaid.

★ ALSO AVAILABLE

The compact "AIDS" 8 mm. viewer, with stop, forward and rewind settings. Viewer gives big, bright, life-like motion pictures, so that every movement may be carefully studied in detail. Price Only \$5.99

KARATE PRODUCTIONS

BOX 43081 - LOS ANGELES 43, CALIF.

Please send your 8 mm film on the basic techniques of "KARATE".

NAME _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

CHECK HERE
FOR VIEWER

(Continued from page 40)

Japan, and in the Samurai epics, not only is the feudal past given to Japanese audiences but, to foreign audiences too.

The position of Japanese feudal life in the minds of the foreigner is truly at stake. Either the appreciation and understanding, which is so vital to both, will be something valued or Japan's history will become the laughing stock of the entire world, due to the spreading of a false impression of Japan through the growing interest of foreigners in chanbara and samurai epics. The Japanese motion picture industry can develop understanding and appreciation with the able leadership of directors Kurosawa of Toho, Kobayashi of Shochiku and many others who are beginning to develop realism with fine historical settings and with the excellent technical understanding supported with historical research which make some Japanese films world award winners!

This scholarly approach is desperately needed at this time. If something is not promptly undertaken, by all members of the Japanese motion picture industry, the feudal life of Japan will be misunderstood, despised, and totally rejected by the foreigner, not to forget the paramount person for whom the film is made... the Japanese youth.

We foreigners are expecting more of a Japanese flavor when we see a Japanese chanbara, or a samurai epic. There are more and more blue eyed kenshi who are unfortunately beginning to laugh at the mere suggestion of the term BUSHIDO. There are also those foreigners who have developed a fixed impression of Japanese feudal life due to only one visit to a chanbara motion picture.

The time is current to do something to build a better understanding of Japan's feudal life and the very philosophy of contemporary Japan. Therefore, to those who are sincerely interested and wish to build a justifiable international appreciation and understanding for Japan, I extend my hand in deep and humble appreciation. To those who look only to the material side of life I extend to them my "Hata-shijo" (a letter of challenge)—just name the place, the temple, the time and bring your second. Oh yes, please do not forget an obento (box lunch)! We have much to discuss. ☐

SWEAT SHIRTS

- WHITE WITH BLACK SILK SCREEN EMBLEM, EITHER JUDO OR KARATE • 100% COTTON • HEAVYWEIGHT, FULL CUT • RAGLAN SLEEVES
- WITH GUSSET • COVERED SEAMS • DURABLE QUALITY •

Jr. Judo size—
JSS3 lge. (32-34)

Karate size—
KSS3 lge. (32-34)

Sr. Judo size—JSS11 sml, JSS12 med, JSS13 large, JSS14 X-large

Karate size—KSS11 sml, KSS12 med, JSS13 large,

KSS14 X-large\$4.00 ea.

KARATE



JUDO



KARATE



JUDO



T-SHIRTS

- WHITE SHIRT WITH BLACK SILK SCREEN, EITHER JUDO OR KARATE EMBLEM • 100% COTTON • EXTRA HEAVYWEIGHT FOR LONG WEAR • FULL COMBED YARN • TAPED SEAMS AT NECK • NYLON REINFORCED NECK • MACHINE WASHABLE • 2-3 INCHES LONGER AT BODY FOR NEAT TUCK-IN WEAR •

Jr. Judo Size—JTS1 sml. (24-26), JTS2 med. (28-30), JTS3 lge. (32-34)

Karate Size—KTS1 sml. (24-26), KTS2 med. (28-30),

KTS3 lge. (32-34)\$1.75 ea.

Sr. Judo Size—JTS11 sml. (34-36), JTS12 med. (38-40),

JTS13 lge. (42-44)

Karate Size—KTS11 sml. (34-36), KTS12 med. (38-40),

KTS13 lge. (42-44)\$2.00 ea.

SPORT SHIRT

- WHITE WITH BLACK SATIN FLOCKED EMBLEMS, EITHER JUDO OR KARATE • 100% COTTON • COMBED INTERLOCK • 2 BUTTONS • HEMMED SLEEVES • FASHION COLLAR • SPECIAL FABRIC SET TREATMENT FOR NEAT LONG WEAR • GUARANTEED WASHABLE •

Adult size only—Judo—JSP 11 sml. (34-36), JSP12 med. (38-40),

JSP 13 lge. (42-44)

Karate—KSP11 sml. (34-36), KSP12 med. (38-40)

KSP13 lge. (42-44)\$4.50

Also available in black with gold satin flocked emblems \$4.50

KARATE



JUDO



MARTIAL ARTS SUPPLIES CO.

P.O. Box 8176 Los Angeles, California 90008

(PLEASE PRINT EVERYTHING)

NAME _____

ADDRESS _____

CITY _____

STATE _____

MAIL THIS HANDY ORDER FORM TODAY!

QTY.	CAT. NO.	DESCRIPTION (PLEASE PRINT)	PRICE	TOTAL

IF YOUR ORDER IS:

UP TO \$3.00	ADD 25c	\$ 7.01 TO \$ 9.00	ADD 55c
\$3.01 TO \$5.00	" 35c	\$ 9.01 TO \$11.00	ADD 65c
\$5.01 TO \$7.00	" 45c	\$11.01 TO \$15.00	ADD 75c
OVER \$15.01		ADD 85c	

Total For Merchandise

Shipping & Handling

California Residents Add 4c For Every Dollar (S. Tax)

Total Amount Enclosed

For Special Group Rates, Please Inquire

NO C.O.D. PLEASE

THE EIGHTEEN MARTIAL ARTS OF JAPAN





The development of the martial arts was closely linked to the needs of the Samurai for weapons of defense or attack. When need of such weapons ceased to exist and the Samurai faded into obscurity, his character training continued as a philosophy.

As we delve into the history of the past, we can uncover hidden wealth of materials. But still, much remains hidden, untranslated, decaying in some musty bookcase.

We have learned to accept much of the customs, rules and beliefs without questioning. Many of these have been handed down from cultures contradictory to ours. The needs and conditions in the past may have differed drastically from the present; however, they were instrumental in the birth and development of many ideas. This also applies to that of the martial arts.

Across the land different methods of warfare or combat with its specific weapon of death developed, each according to the needs and condition of its participants. In Japan the development of the martial arts is closely linked to that of emergence and passing of the samurai, the knight-warrior of Japan. To study the Japanese martial arts, we must study the samurai.

These warriors, steeped in tradition of the "bushido" (a code of ethics of the samurai), have blazed a well-beaten path crowded with deeds and heroics. Many were instrumental in shaping the destiny of Japan.

The period between Yoritomo Minamoto (1147-1199 A.D.) and the restoration of the Imperial power (1867 A.D.) is regarded as the golden era of the samurai. They retained their authority with a long and a short sword tucked securely in their belt (obi). The sword symbolized absolute power and authority. However, the sword also exemplified the "tamashii" or the spirit of those who wore such a weapon.

One of the most recent books on famous Japanese swords is *Nihon Meito Monogatari* (Outstanding Japanese Swords) written by Kazan Sato. The author, a director of the Swords Section at the National Museum of Tokyo, states that words or mottos such as "mi kara deta sabi" (an ill life and an ill end), "soriga awanu" (being unable to get along with other), "origami tsuki" (approved) and many others were inscribed upon the sword by the Japanese samurai. Such mottos or words still persist today.

The Sword and its Master. With the swords and emergence of the samurai, other martial arts developed.

Thus it is not difficult to imagine that the samurai considered themselves the protectors of the country in service to their lord and that they bore the full responsibility of quelling disturbances and restoring peace. It was important that they undergo extensive training throughout their life. Loyalty, patience, and the mastery of the martial arts were essential. However, this does not imply that every samurai mastered all of the eighteen arts; most reached a mastery in many.

The eighteen martial arts to be discussed in this and subsequent issues are as follows:

1. Ba-Jutsu: The art of horsemanship
2. Batto-Jutsu: Art of drawing the sword
3. Bo-Jutsu: Art of using the 4'2" wooden staff
4. Fukumibari-Jutsu: Art of blowing needles
5. Ho-Jutsu: Art of gunnery
6. Ju-Jutsu: Unarmed self defense
7. Jutte-Jutsu: Protection against sword attack with a police stick
8. Ken-Jutsu: The art of fencing
9. Kusarigama-Jutsu: Iron chain and short curved blade technique
10. Kyu-Jutsu: Archery
11. Mojiri-Jutsu: Art of entanglement
12. Naginata-Jutsu: Long Halberd
13. Shinobi-Jutsu: Nin-jutsu, the Art of stealth
14. Shuriken-Jutsu: Throwing of Daggers
15. So-Jutsu: The long spear
16. Suiei-Jutsu: The Art of swimming with an armor
17. Tanto-Jutsu: Use of the dagger
18. Torite-Jutsu: Art of Roping

One of the martial arts which is considered to be one of the oldest is **Suiei-Jutsu**, the art of swimming. Even in records dating back to the ancient times, many myths on this particular martial art are found. Swimming became an essential part of the military arts and was adapted for warfare in the rivers, seas and lakes. Swimming was a natural art for the island-bound Japanese.

During the Tokugawa period (1603-1867 A.D.)

the technique of swimming was highly developed. The **Mukai Ryu** and the **Shinden Ryu** were styles developed to master the strong river currents. Whereas, the **Kwankai Ryu** was principally adapted for open sea. In this art the circular movement of the legs (**makiashi**) was basically the principal technique. The upper part of the body could be held above the water by strong leg drive. This style of swimming allowed the samurai to swim with his armor or to fire a gun from this position while treading in the water.

The **Kobu Ryu**, **Takeda Ryu**, and the **Usuki Ryu** were developed in Kyushu. **Sasanuma Ryu**, which stressed the method for swimming in lakes, was also developed in the southern island.

As always there was a great rivalry among the different schools. In order to stimulate and develop such competition, a swimming meet was held before the Shogun **Iyesada Tokugawa** in 1810. Twenty-five top swimmers from each school competed for three days in various styles of swimming.

One of the most difficult arts to perform in the water is the **Suikyū-Reisha** as developed by **Suifu Ryu**. This style still exists today. The archer will take his bow and two arrows and swim to a position quite far from shore. Then, the archer must draw and shoot both arrows at a target. It must be remembered that the feathers of the arrows must be dry for a perfect flight. The body must be held steady and even drawing a bow with both feet on solid ground is difficult enough, let alone swimming in deep water.

One of the most colorful demonstrations of the ancient art of swimming was performed by the **Yamanouchi Ryu**; this is called the **Reiki** and the **Ohbata-Okiwatari**. When need arose where the banner of a clan was required to be carried through water, the swimmers were given long poles with banners attached to a small yard-arm. He swam using powerful leg drive to carry the colors to the enemy.

Although the martial arts of spear (**So-jutsu**) and long halberd (**Naginata-jutsu**) may appear to be less exciting, there is no doubt about their usefulness during the feudal time. One of the earliest Japanese spears, which is preserved today, dates back to the time of Emperor **Shomu**

(724-749 A.D.). Various types of blades were used for the spears; however, records shows that spears proved unsatisfactory in battles and in some duels.

During the Kamakura period (1192-1336 A.D.) a need for defense and attack against the swordsmen resulted in development of formidable Naginata schools. This weapon was extensively used, especially unmounted and indoors. There is some reason to believe that the 15-foot pole was the favorite weapon of Lord Yoshitsune Minamoto's most faithful vassel, Benkei. The long curved blade at the end of the pole made the weapon feared. It is believed that the introduction of protective armor for the legs and at the base of the chest armor resulted from the development of the Naginata as a fighting weapon.

Because of its length and its fearsome power, Naginata was used to arm the women guarding the household. A woman of the samurai class trained with a Naginata as her weapon could hold off an attack by a swordsman. Even today, a woman trained with a Naginata can generally defeat a good kendoist. A man armed with the 15 foot pole is the fastest of all martial art fighters.

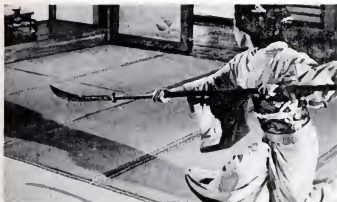
(to be continued in the next issue)



A fight between a swordsman and a samurai with a spear. A warrior skilled with a spear was more than a match for a swordsman.

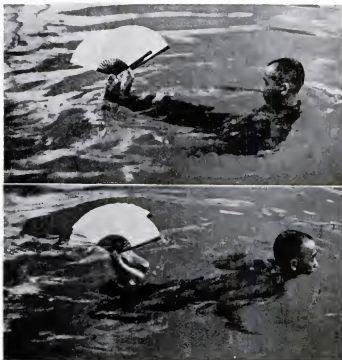


A battle of the spear-lances. Spears were generally carried by foot soldiers; all parts of the spear was used as a weapon. (Toho: "The Hidden Fortress")



A naginata (long halberd) is wield by the woman to flush an intruder. Women of the samurai class were skilled and trained in the use of naginata to protect the household during absence of the men.

Kobori Ryu, "Katchu-Gozen-Oyogi": a demonstration of a samurai swimming while fully clad in a helmet and armor.



Mukai Ryu "Sensu Morogaeshi": This swimming art was developed to master strong river currents.

KENDO: (Continued from page 13)

(tsuka). The tsuka is held three inches from the lower edge of the chest armor (do).

The point of the shinai (Sakigawa) is always held pointed at the throat protector (tsuki) of the opponent when Chudanno Kamae stance is assumed. The position of the throat protector is always the center line of the opponent; therefore, the tip of the shinai should follow this point.

The Gedan no Kamae is similar; however, the shinai is lowered. The left foot is always back; the heel about two and one-half inches off the floor.

The hips must be kept level, the shoulders drawn back, and the arms must be relaxed. There are many stances. The Left Stance (Hidari Jodan) is assumed with the left foot leading and the shinai fully above the shoulders. The Right Stance (Migi Jodan) is the reverse; the right foot must lead.

There are two types of Kendo matches: the one point or two-out-of-three points match. Each match last five minutes. A tie results in an additional five minutes or the first blow or point scored in the overtime period wins the match.

There is no black belt as such in Kendo. The beginner's ranks range from 10th to 1st Class (Kyu); whereas, the advance students or instructors are awarded ranks ranging from 1st Degree (Shodan) to 10th Degree (Judan). The highest degree, 10th Degree, is reserved for active members of the art; there are only four living 10th degree (Judan) holders in the world.

Kendo is one of the most fascinating arts in the world since age, height, weight, sex, or physical condition have little bearing on heights to which a kendoist can advance. He can develop specific skills and techniques within pattern of set movements. He can build his own character and attitude at a pace compatible with his daily schedule. The training and patience is for him to choose and follow.

Kendo is a mental as well as physical activity. The study and discipline take years to develop. It is often said that if one will but study a full year he will follow Kendo as an active member of a fencing school for many years to come. And, like the samurai of the bygone days, the kendoists are working for the future of his country today and for a better tomorrow through an ancient art which has become a modern sport... Kendo.

THE TECHNIQUES OF KARATE

Now available in the United States, authentic Karate technique movies made under the supervision of the Japan Karate Association. These instruction films are invaluable for all serious students of Karate. Films are 8mm black and white.

Approximately 2½ hours of viewing on six separate reels.

SERIES 1 Various techniques of hands and legs. Calisthenics and training methods.

SERIES 2 Techniques of thrusting, striking and kicking.

SERIES 3 Techniques of blocking—
How to perform Heian Form No. 1 • Heian Form No. 2 • Heian Form No. 3 • Heian Form No. 4 • Heian Form No. 5.

SERIES 4 How to perform the Tekki Form No. 1 • Tekki Form No. 2 • Tekki Form No. 3 • Empi • Jutte • Chinte • Jion.

SERIES 5 Intermediate forms Bassai Dai • Bassai Sho • Gankaku • Hangetsu.

SERIES 6 Advanced forms Kanku Dai • Kanku Sho • Nijushio • Sochin • Unsu.

Each Series . . . \$15.00

Complete Set of 6 Series . . . \$80.00

Produced By Global Co. Ltd., Tokyo, Japan and distributed in The United States exclusively by the ALL AMERICA KARATE FEDERATION, An Affiliate of Japan Karate Association.

Also available — KARATE SEMINAR in 16mm black and white sound, 2 reels approx. 2000 ft. Write for literature and prices.



HIDETAKA NISHIYAMA
CHIEF INSTRUCTOR

ALL AMERICA KARATE FEDERATION

An Affiliate of Japan Karate Association

1440 WEST OLYMPIC BLVD., LOS ANGELES 15, CALIF. • Phone 747-1774



Physical POWER

MAGAZINE is the Athlete's Bible
... It contains sound methods for attain-
ing Optimum Physical Efficiency for ALL
sports! Complete training methods of the
Champs — Latest nutrition news — Body-
building and Weightlifting — Sports person-
alities at rest and play — Articles by prom-
inent doctors — and so much more . . .

Subscribe NOW!

DON'T MISS
A SINGLE ISSUE OF THE FASTEST-GROWING
PHYSICAL FITNESS MAGAZINE IN AMERICA.

12 Information-packed issues for only \$4.50
You save \$1.50 by Subscribing NOW

PHYSICAL POWER
1299 Sunset Blvd., Los Angeles 26, California.

Enclosed find \$4.50 for 12 issues of "Physical Power Magazine".
Please rush my subscription immediately.

Name _____

Address _____

City _____ Zone _____

State _____



HIGHEST QUALITY - LOWEST PRICE

柔道

Judo Tatami and Accessories

Sizes—0 to 6 complete sets, extra pants, belt

Karate Uniforms—100% cotton, sizes 2 to 6

Books—Judo, Karate, Aikido. FREE CATALOG



KODOKAN AND
J.B.B.F. APPROVED

NOZAWA TRADING, INC.

232 EAST 2nd STREET, LOS ANGELES 12, CALIFORNIA

JUDO SUITS

- KODOKAN RECOMMENDED • 100% COTTON • HEAVY WEIGHT • DOUBLE WEAVE
- REINFORCED AT THE NECK, SHOULDERS, ARMPITS, COLLAR, CHEST & KNEES •

SUIT (INCLUDES JACKET, PANTS & WHITE BELT)

SIZE & CAT. NO.	JS0 (CHLO) UNDER 9 YRS.	JS1 (TEEN) 10-12 YRS.	JS2 (SML) 125 LB. AV.	JS3 (MED.) 160 LB. AV.	JS4 (LGE) 190 LB. AV.	JS5 (X-LGE) OVER 190 LB.
PRICE	\$11.25	\$13.25	\$14.50	\$15.25	\$16.75	\$18.25



PANTS ONLY

SIZE & CAT. NO.	JS12 (SMALL) 125 LB. AV.	JS13 (MED.) 160 LB. AV.	JS14 (LARGE) 190 LB. AV.
PRICE	\$2.50	\$2.80	\$3.20

KARATE SUITS

- STURDY, DURABLE 100% COTTON • MAXIMUM EASE OF MOVEMENT • MOST POPULAR

SUIT USED IN THE UNITED STATES AND OTHER COUNTRIES

(SUIT (INCLUDES JACKET, PANTS & WHITE BELT))

SIZE & CAT. NO.	KS1 (TEEN)	KS2 (SMALL)	KS3 (MEDIUM)	KS4 (LARGE)	KS5 (X-LARGE)
PRICE	\$5.50	\$6.50	\$7.00	\$8.00	\$9.00



JUDO AND KARATE EMBROIDERED EMBLEMS

ADD ON TO YOUR FAVORITE COAT OR JACKET • 100% GUARANTEED WORK • WHITE BACKGROUND WITH BLACK OUTLINED ACTION FIGURE AND ORIENTAL ORANGE WORDINGS • FULL 3" DIAMETER •

Judo Emblem Catalog No. JE3\$1.00 ea.

Karate Emblem Catalog No. KE3

•FOR SPECIAL CLUB EMBLEM—PLEASE SEND IN YOUR REQUEST AND SIZE REQUIRED •



JUDO AND KARATE PENNANT

• DECORATE YOUR WALL IN YOUR BEDROOM OR DEN • SPECIALLY SILK SCREENED WITH EXCELLENT DETAIL OF ACTION FIGURES • QUALITY COTTON FELT MATERIAL • WHITE BACKGROUND, WITH FIGURES IN BLACK, AND WORDINGS IN ORIENTAL ORANGE • SIZE 9" x 27"

Judo Pennant Catalog No. JP927\$1.00 ea.

Karate Pennant Catalog No. KP927



MARTIAL ARTS SUPPLIES CO.

P.O. Box 8176 Los Angeles, California 90008

(PLEASE PRINT EVERYTHING)

NAME _____

ADDRESS _____

CITY _____

STATE _____

MAIL THIS HANDY ORDER FORM TODAY!

QTY.	CAT. NO.	DESCRIPTION (PLEASE PRINT)	PRICE	TOTAL

IF YOUR ORDER IS:

UP TO \$3.00	ADD 25c	\$ 7.01 TO \$ 9.00	ADD 55c
\$3.01 TO \$5.00	" 35c	\$ 9.01 TO \$11.00	ADD 65c
\$5.01 TO \$7.00	" 45c	\$11.01 TO \$15.00	ADD 75c
OVER \$15.01 ADD 85c			

Total For Merchandise

Shipping & Handling

California Residents Add

4c For Every Dollar (\$ Tax)

For Special Group Rates, Please Inquire

NO C.O.D. PLEASE

Total Amount Enclosed

H S K BRAND JUDO SUITS



- KODOKAN RECOMMENDED • 100% COTTON
- HEAVYWEIGHT • DOUBLE WEAVE

The H.S.K. Brand Judo Suit is unparalleled for quality. The choice of champions throughout the world, these heavy duty Judo suits are doubleweave 100% U.S. cotton reinforced at the neck, shoulders, armpits, cuffs, chest and knees. Regularly A.U.A. and Olympic tournament weight and specifications. Each suit includes patch, pants and white belt.

Cat. No.	Size	Price
109	No. 8-9 years old and under	\$10.50
100	No. A-7 to 1 year old youngster	11.25
101	No. 1-9 to 12 year old teenager	12.25
102	No. 2-Small (125 lbs. average)	14.50
103	No. 3-Medium (160 lbs. average)	15.25
104	No. 4-Large (190 lbs. average)	16.75
105	No. 5-Extra Large (Over 190 lbs.)	18.25
106	No. 6-Super Large (Over 225 lbs.)	20.00

CHAMPION BRAND JUDO SUITS

- KODOKAN RECOMMENDED • BUDGET PRICES
- SUMMER WEIGHT • SINGLE WEAVE

Styled and manufactured by H.S.K., the Champion brand Judo suit is 65% rayon and 35% cotton. Pats and belt are 100% cotton. Each suit includes patch, pants and white belt.

Cat. No.	Size	Price
201	No. 1-Junior (Under 110 lbs.)	\$ 9.75
202	No. 2-Small (125 lbs. average)	11.00
203	No. 3-Medium (160 lbs. average)	12.00
204	No. 4-Large (190 lbs. average)	13.00
205	No. 5-Extra Large (Over 190 lbs.)	14.00

H S K BRAND JUDO PANTS

- 100% COTTON • QUALITY WORKMANSHIP
- Quality construction, 100% cotton, double reinforced at the knees and all edges are hemmed and double stitched for extra strength.

Cat. No.	Size	Price
301	No. 1-Junior (Under 110 lbs.)	\$ 2.10
302	No. 2-Small (125 lbs. average)	2.50
303	No. 3-Medium (160 lbs. average)	2.80
304	No. 4-Large (190 lbs. average)	3.20
305	No. 5-Extra Large (Over 190 lbs.)	3.50

JUDO & KARATE BELTS

Available in white, cream, purple, green, brown and black. Prices remember to specify color and size.

Size	No. 1 Small	No. 2	No. 3	No. 4	No. 5 Large
Length	79"	88"	94"	98"	104"
Cat. No.	501	502	503	504	505
Price	\$1.50	\$1.60	\$1.75	\$2.00	\$2.25

LADIES' JUDO BELTS

Ladies belts are easy available in purple, green, brown and black in three sizes. All belts have white stripes running the length of the belt.

Size	No. 1 Small	No. 2	No. 3 Large
Length	88"	94"	104"
Cat. No.	602	603	604
Price	\$2.15	\$2.30	\$2.50

KODOKAN RANK PATCHES

- BLACK BELT RANKS ONLY
- KODOKAN SIKKIN BELT EMBLEMS

Official Kodokan sikk patches 2" x 2 1/2" can be easily sewn on your belt and taped back of your judo jacket. Available for first degree to seventh degree judo belt ranks.

Rank	(1) 1st	(2) 2nd	(3) 3rd	(4) 4th	(5) 5th	(6) 6th	(7) 7th
Cat. No.	801	802	803	804	805	806	807
Price	.30	.30	.30	.25	.25	.25	.25

JUDO TRAP FIGURES

Custom made especially for our judo customers, these two Judo Trap Figures will fit any standard trophy base. Sculptured in Japan they may be adapted to set disks, clocks, ash trays, etc. to make an ideal gift or award for the judo enthusiast.

Cat. No. J71	Seitengai - 1" tall	Price \$4.00
Cat. No. J72	Outsugai - 1" tall	Price \$4.50
Cat. No. J75	Seitengai - 2" tall	Price \$4.50

H S K BRAND KARATE SUITS

- STURDY 100% COTTON
- AVAILABLE IN BLUE AND WHITE
- DESIGNED FOR MAXIMUM COMFORT

A superior quality karate uniform is essential to perform and practice good karate form. Designed and manufactured of 100% cotton these suits are extremely durable. Set includes patch, pants and white belt. Please specify white or dark blue suits.

Cat. No.	Size	White	Blue
501	No. 1-Junior	\$5.50	\$6.25
502	No. 2-Small	6.50	7.25
503	No. 3-Medium	7.00	8.20
504	No. 4-Large	8.00	9.20
505	No. 5-Extra Large	9.00	10.20

JUDO TEX RUBBER MATS

- SPECIFICALLY DESIGNED FOR JUDO
- RESILIENT - ECONOMICAL
- 3 FEET BY 3 FEET BY ONE INCH

We proudly announce the availability of a new rubber mat designed and manufactured in the U.S. specifically for the sport of judo. It less than half the price of other types of rubber mats and is convenient to the traditional tatami mat. Judo Tex is economical to store, easy to transport, durable and most important, safe. Judo Tex is a closed cell rubber product available on one square yard mats that are especially resistant to oil splatters and other liquids. A canvas tarp so all you need to complete your practice area in your gym, school or home. Pronged shipment. Two mats are equivalent to one judo tatami.

Cat. No. 590	Judo Tex	\$11.00 per mat (1 sq. ft.)
--------------	----------	-----------------------------

JUDO TATAMI MATS

- KODOKAN REGULATION MATS • IMPORTED

Authentic judo mats imported by the sport of judo. Made made by craftsmen of the Orient. Available in plain surface or plastic covered. All tatamis are 3 feet by 5 feet by 1 1/2 inches thick. Cat. No. 700 Price Free Straw Judo Tatami \$24.00 per mat. Cat. No. 777 Plastic Covered Judo Tatami \$27.00 per mat. Please P.O. No. 777.

JUDO NOREN CURTAIN

Noren curtains from Old Japan with a judo design. Traditional noren "goodwill" curtains have hang over doors of Japanese shops for centuries. Dress up your door, gate or office with this sign of welcome and hospitality.

Cat. No. CBL	Price \$1.00
--------------	--------------

JUDO CLUB EMBLEMS

Our quality emblems are made to your specifications as to design, colors, size and lettering. Send us a sample drawing of your club emblem and we will mail an actual sample for you. A deposit of \$2.00 is required for each sample requested which will be credited toward the placement of an emblem order.

OFFICIAL KODOKAN ACCESSORIES JUDO JEWELRY

Large Kodokan Lapel Pin Official Emblem Design Cat. No. K-1	\$ 4.00	Small Kodokan Lapel Pin Official Emblem Design Cat. No. K-1	2.00
---	---------	---	------

Kodokan Belt Links Official Emblem Design Cat. No. K-2	\$2.50	Kodokan Belt Buckle Official Emblem Design Cat. No. K-3	\$2.50
Kodokan Belt Buckle Official Emblem Design Cat. No. K-4	\$2.25	Kodokan Belt Buckle Official Emblem Design Cat. No. K-5	\$2.00
Kodokan Key Chain Official Emblem Design Cat. No. K-6	\$1.50	Kodokan Belt Buckle Official Emblem Design Cat. No. K-7	\$2.00
Kodokan Belt Buckle Official Emblem Design Cat. No. K-8	\$2.25	Kodokan Belt Buckle Official Emblem Design Cat. No. K-9	\$2.25

Judo Belt Buckle Red (chrysanthemum) Cat. No. JBT	\$2.25	Judo Belt Buckle Red (chrysanthemum) Cat. No. JBT	\$2.25
Judo Belt Buckle White (chrysanthemum) Cat. No. JBT	\$2.25	Judo Belt Buckle White (chrysanthemum) Cat. No. JBT	\$2.25

Judo Tie Clip Embossed emblem Cat. No. J74	\$1.00	Judo Tie Clip Embossed emblem Cat. No. J74	\$1.00
Judo Tie Clip Embossed emblem Cat. No. J75	\$2.50	Judo Tie Clip Embossed emblem Cat. No. J75	\$2.50

Judo Metal Embossed emblem Cat. No. JMC	\$1.75	Judo Metal Embossed emblem Cat. No. JMC	\$1.75
Judo Metal Embossed emblem Cat. No. JMC	\$1.75	Judo Metal Embossed emblem Cat. No. JMC	\$1.75

*10% Federal Excise Tax must be added



JUDO LIBRARY

KODOKAN JUDO - A GUIDE TO PROFICIENCY

New Publication by the Kodokan Judo Institute
Cat. No. 10 W Price \$1.50

THE COMPLETE SEVEN KATAS OF JUDO
By M. Kawachi, 7th Dan
Cat. No. 10 H Price \$3.95

KODOKAN JUDO by Hanshi Aida, 8th Dan
Cat. No. 10 J Price \$3.95

JUDO ON THE GROUND By E. J. Harrison, 4th Dan
Cat. No. 10 L Price \$3.95

JUDO COMBINATION TECHNIQUES By T. Kawamura, 7th Dan
Cat. No. 10 M Price \$2.95

JUNIOR JUDO By E. J. Harrison, 4th Dan
Cat. No. 10 N Price \$2.50

JUDO THROWS AND COMBAT By Eric Dumery
Cat. No. 10 O Price \$2.95

SCIENTIFIC UNARMED COMBAT By A. Vassalotti
Cat. No. 10 P Price \$2.95

JUDO WITH AIKIDO By Kenji Tomaki, 7th Dan
Cat. No. 10 Q Price \$3.95

A GUIDE TO JUDO GRAPPLING TECHNIQUES By Dr. T. Ohashi
Cat. No. 10 R Price \$2.95

MY STUDY OF JUDO By G. Kato, 7th Dan
Cat. No. 7 A Price \$4.50

THE MECHANICS OF JUDO By Robert Blanchard
Cat. No. 7 C Price \$3.75

JUDO REIGAN TO BLACK BELT By Eric Dumery
Cat. No. 7 D Price \$2.95

CONTEST JUDO By Charles Yerkow
Cat. No. 7 E Price \$4.95

BOYS' JUDO By Harold E. Sharp
Cat. No. 7 L Price \$1.50

MANUAL OF JUDO By E. J. Harrison
Cat. No. 7 M Price \$2.50

MY METHOD OF JUDO By M. Kawachi
Cat. No. 7 N Price \$3.95

MY METHOD OF SELF DEFENSE By M. Kawachi
Cat. No. 7 O Price \$3.95

THE HANDBOOK OF JUDO By Genzo U. Bell & C. Coopers
Cat. No. 7 P Price \$3.95

JU JUTSU SELF DEFENSE FOR TEEN AGERS By Robert Liddell
Cat. No. 7 R Price \$3.95

POLICE JU JUTSU By James Maysman, Jr.
Cat. No. 7 S Price \$4.50

*SELECTED BOOKS THAT ARE AUTHENTICATIVE
• COMPREHENSIVE • ILLUSTRATED

JUDO	Cat. No. 10 A	Price \$1.50
ILLUSTRATED KODOKAN JUDO	Cat. No. 10 B	Price \$1.50
CANON OF JUDO	Cat. No. 10 C	Price \$1.50
THE SPORT OF JUDO	Cat. No. 10 D	Price \$3.95
THE TECHNIQUES OF JUDO	Cat. No. 10 E	Price \$4.95
THE SECRETS OF JUDO	Cat. No. 10 F	Price \$3.75
Publication edited	Cat. No. 10 G	Price \$1.50
CONTEST JUDO	Cat. No. 7 H	Price \$2.95
JUDO TRAINING METHODS	Cat. No. 7 I	Price \$3.50
WHAT IS JUDO	Cat. No. 10 F	Price \$1.50
A COMPLETE GUIDE TO JUDO	Cat. No. 10 G	Price \$3.95
THE FIGHTING SPIRIT OF JAPAN	Cat. No. 7 H	Price \$3.50
OFFICIAL A.A.U. JUDO HANDBOOK	Cat. No. 10 H	Price \$1.50

PAPERBACK EDITIONS

THE MANUAL OF JUDO By E. J. Harrison Cat. No. 7 I	Price \$1.00
JUDO By Eric Dumery Cat. No. 7 B	Price \$1.00
JUDO FOR GIRLS By E. J. Harrison Cat. No. 7 C	Price \$1.00
SECRETS OF JUDO By Watarabe & Aikawa Cat. No. 10 F	Price \$1.25



We are extremely grateful to all our friends and customers for the loyalty and patronage rendered to Judo International.

It is no secret that quality merchandise and service has been the key to our success. We appreciate your confidence in us and trust it will reward your continued patronage and recommendations to your friends.

JUDO JUDO INTERNATIONAL 1090 SANSOME • SAN FRANCISCO

KARATE BOOKS

THE WAY OF KARATE By George E. Mattson Cat. No. K-8	Price \$3.50
THE MANUAL OF KARATE By E. J. Harrison Cat. No. 7 E	Price \$4.00
KARATE: THE OPEN HAND AND FOOT FIGHTING - VOL. 1 By Bruce Tegner Cat. No. B-2	Price \$1.95
KARATE - VOL. 2 By Bruce Tegner Cat. No. K-7	Price \$1.95
BRUCE TEGNER'S COMPLETE BOOK OF SELF-DEFENSE By Bruce Tegner Cat. No. K-8	Price \$3.95
KARATE IS MY LIFE By Robert A. Tinas Cat. No. KB-11	Price \$8.00
THE ART OF "EMPTY HAND" FIGHTING By Hidetada Nohyama and Richard Brown Cat. No. KB-1	Price \$7.50
KEIMO KAWANO By Edmund Parker Cat. No. KB-6	Price \$6.00
KARATE BY PICTURES By H. D. Pies Cat. No. KB-9	Price \$3.95

KARATE JEWELRY

KARATE BELT BUCKLE - First view of closed fist Cat. No. KB-8	Price \$2.25
KARATE BELT CLIP - First view of closed fist Cat. No. KB-7	Price \$1.00
KARATE KEY CHAIN - A practical gift Cat. No. KB-6	Price \$1.25

AIKIDO BOOKS

AIKIDO By Master Toshu Cat. No. 7 D	Price \$6.50
WHAT IS AIKIDO? By Master Toshu Cat. No. 7 R	Price \$2.95
JUDO WITH AIKIDO By Kenji Tomaki Cat. No. 10 Q	Price \$3.95

SELF DEFENSE ACCESSORIES

RENDU SHIMAI - Bamboo practice swords (44 inches) Cat. No. K-45	Price \$5.00
POLICE STICKS - Bamboo self defense batons (24 inches) Cat. No. K-46	Price \$2.50
RENDU KENDO - White Oak kendo sword (39 inches) Cat. No. K-47	Price \$3.00
KO RABUTO - White Oak kendo dagger (22 inches) Cat. No. K-48	Price \$1.75



GI SAC

- IDEAL GIFT • USEFUL AND PRACTICAL
- Designed exclusively for judo, the GI SAC has been one of the most popular items featured by Judo International. It is made of heavy duty, durable black plastic with reinforced corners. The handle is secured by double rivets, the zipper opening is extra large. An outside pocket conveniently holds slippers or a damp towel.

Cat. No. J82 Small GI Sac	Price \$3.00
Cat. No. J81 Large GI Sac	Price \$4.00
Cat. No. J80 Ex. Lg GI Sac	Price \$5.00

*10% Federal Excise Tax must be added

HOW TO ORDER

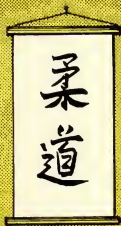
1. Print or type name and address clearly.
2. State catalogue number, quantity, description, size, color and unit price.
3. Add jewelry items and judo bags with asterisk must include 10% Federal excise tax.
4. California residents add 4% state sales tax.
5. C.O.D. orders must be accompanied with 50% of purchase. C.O.D. fees and postage will be included.
6. All orders less than \$5.00 must include a 50¢ service and handling charge.
7. Items sent on stock will be back-ordered and shipped promptly when available, unless otherwise specified in your order.
8. Air Mail orders will be shipped only if sufficient postage is included with the order.
9. Prices subject to change without notice.
10. Make checks payable to Judo International.



PUNCHING BOARD (Makiwara) KIT

Exclusively made by Martial Arts Supplies Co., offered for the first time in the United States for all KARATEISTS either novice or expert. Made of special sponge rubber for durability and covered with heavy canvas. Kit also includes easy to follow instructions in the installation of the Makiwara for home or dojo. Fully guaranteed and tested.

1' x 4' x 10'\$3.95 ea.



JUDO SHOWN

SCROLLS FOR HOME OR DOJO

Specially made scrolls to decorate the walls of homes or dojos is now in the works and will be available soon! The scroll will be in Japanese characters for JUDO, KARATE, AIKIDO, KENDO AND JU-JITSU. Available in black and white only. Please inquire for prices, etc. The approximate, available date will be in January of 1964.



BLACK BELT COVER PHOTO

With the consent of the participants and Black Belt Magazine, Martial Arts Supplies Co. is now offering these photographs in (full color) for the devotees of the Arts. The approximate size is 8½" x 11"\$1.95 ea.

BLACK BELT

1288 So. La Brea
Los Angeles 19, California.

FOR MAIL ORDER FORM — SEE PAGES 3, 59 or 6



**MARTIAL
ARTS** SUPPLIES CO.

P.O. Box 8176 Los Angeles, California

90008